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Editor

FREDERIC ALLEN WHITING

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R. F. BACH, JOHN I. BRIGHT, HARLEAN JAMES, LEILA MECHLIN, ROY MITCHELL, A. D. ZANZIG

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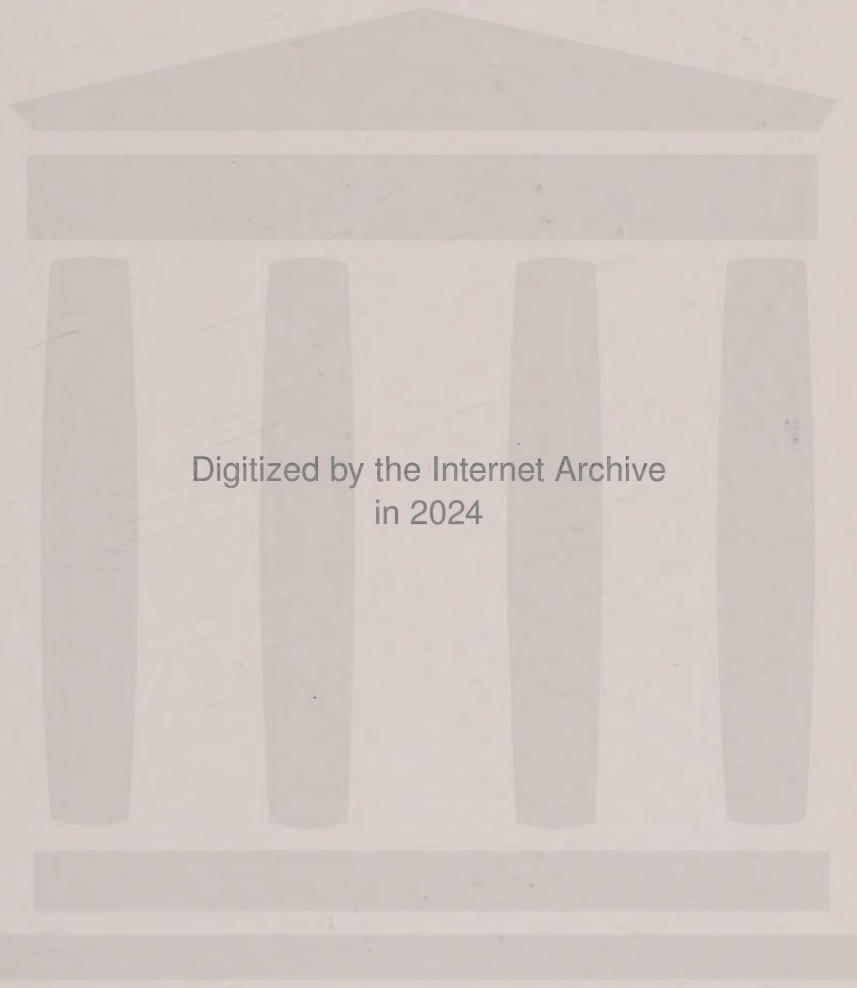
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Color plate donated by The Cleveland Museum of Art

THE GERTRUDIS ALTAR

LOWER SAXONY, BRUNSWICK, MIDDLE OF ELEVENTH CENTURY
THE JOHN HUNTINGTON COLLECTION, THE CLEVELAND MUSEUM OF ART

THE GUELPH TREASURE

THE AMERICAN MAGAZINE OF ART

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THE GUELPH TREASURE

BY WILLIAM MATHEWSON MILLIKEN

THE Guelph Treasure has caught the imagination of America. No single art event has ever attracted such universal attention. It is as if the cathedrals of Hildesheim or Bamberg, Mainz or Limburg had been transported to this shore. For among the objects comprising the eighty-two items which form the treasure are individual pieces which rank as the foundation stones for all study of Mediaeval and German art, pieces which for their aesthetic beauty deserve that rank.

The greatest period of German art was the Romanesque. It was the age in which were created her greatest cathedrals, definite expressions of the German soul. These great and solemn edifices are as individual, as surely German, as the contemporary Romanesque or later Gothic cathedrals of France are French. Never again was the German artist to strike so individual and so high a note.

The eleventh and twelfth centuries were a creative age, and the vigor which expressed itself in architecture functioned no less forcibly in what a later time has unfairly termed the minor arts. Certainly the craft of the goldsmith, the ivory carver, the artist who fashioned marvels in cloisonné and champlevé enamel deserves a fairer title. Their art, though small in size, was as monumental in conception as the magnificent edifices which came from the architect's brain or the sculpture with which the master sculptor decorated them.

The eleventh century, the "Golden Age," has been by many set quite apart

in the stirring history of Germany. This century bears that name rightly. Then it was that the great princes, leaders of the people, vied with each other not only to build great edifices to the glory of God but also to adorn the cathedrals so made with works of fine art fashioned from the most exquisite of materials, pure gold. This choice of precious metal, however, is but one of the reasons which gives the name to this epoch. For before Italy, before France, Germany had coalesced all elements during these decades to form a monumental art, the earliest truly national art in Western Europe.

The first definitely dated pieces in the Guelph Treasure—for the date of the tiny enamel medallion of the eighth century in the Cleveland Museum collection can be fixed only approximately—tie in directly with that eleventh-century development and are cardinal points in any discussion of it. These pieces, the first Gertrudis cross, the second Gertrudis cross, and the Gertrudis portable altar, have recently been purchased for The Cleveland Museum of Art, the first cross from the J. H. Wade Fund, with the addition of a gift from Mrs. E. B. Greene, the second cross and the golden altar for the John Huntington Collection.

What is particularly fascinating, aside from supreme aesthetic beauty, is their association with an historical personage, one of the most remarkable figures of that time. For they were given to the Cathedral of Saint Blasius by Gertrude I, Brunon, in memory of her husband



THE SECOND GERTRUDIS CROSS

LOWER SAXONY, BRUNSWICK, ABOUT 1040

THE JOHN HUNTINGTON COLLECTION, THE CLEVELAND MUSEUM OF ART

Liudolf, Count of Brunswick. This same Gertrude had founded the old Cathedral of Brunswick in 1030-1037, and after the death of her husband in 1038, she gave a golden cross, the second Gertrudis cross, in his memory. Presumably that must have been given shortly after the death of Liudolf. So it may be dated about 1040, a date which the style indicates also. On the back of one of the crosses is a representation of Gertrude with the inscription *Hoc Gerdrud Com(itissa) Fieri Iussit* (Countess Gertrude had this made). The two crosses and the altar must have been given at almost the same time.

The ensemble is magnificent. The glorious color of the old gold, the exquisite linear tracery of the filigree with which all three pieces are adorned, the

flash of precious and semi-precious stones, the color of the porphyry slab which forms the top of the altar and plays in subtly with purple stones inset on the sides, the superlative craftsmanship of the cloisonné enamel which decorates the altar arcades and the columns on the front and the tiny cross at one end, make of this truly a master work. It is the kind of object which rightly gives universal fame. Further than that, this is the only golden portable altar of that age which has been preserved and exists today.

This same Brunon family, Counts of Brunswick, several generations later joined in marriage with the Guelph family, Counts of Bavaria. A later Gertrude, Gertrude III, married Henry the Proud, Count in Bavaria and Swabia,

bringing with her, as a marriage portion, Brunswick. Their son, Duke Henry the Lion, was the greatest of all the Guelph dukes, opponent of the Emperor Frederick Barbarossa, crusader, knight. He it was who married Mathilda of England and so became a brother-in-law of that poetic figure, Richard the Lion Hearted, King of England.

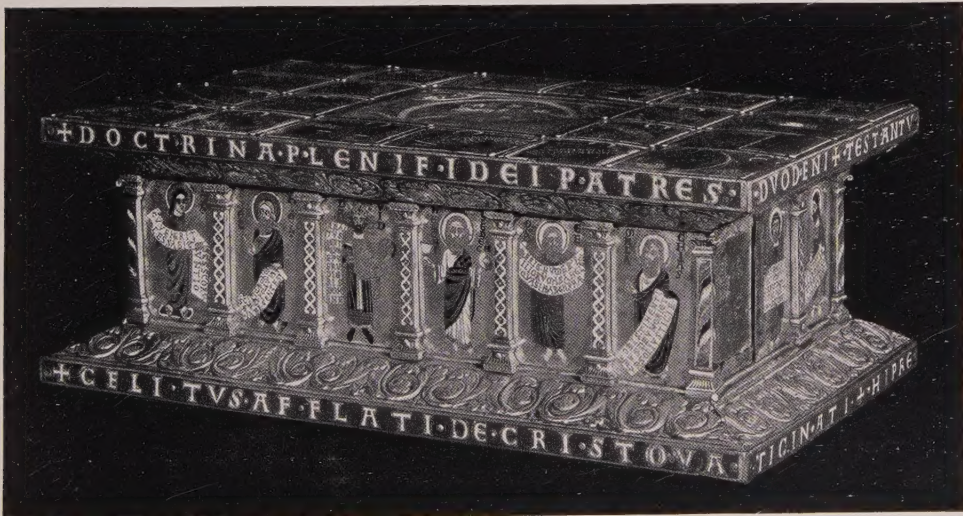
An earlier Guelph, Guelph V, had married another Mathilda, the great Countess Mathilda of Tuscany, before whose castle of Canossa was enacted one of the most significant events of the whole Middle Ages. There Henry IV, Emperor of the Holy Roman Empire, knelt barefooted in the snow to ask and receive absolution from the great Pope Gregory VII. It was a supreme moment in the age-long conflict between church and secular power and symbolized for an instant the complete victory of the papal power. The Guelph name which had thus become identified with the papal side became the title of that party in its centuries of conflict with the Ghibellines, backers of the Emperor.

It is probable that the Guelph cross came into the Guelph family through this husband of the Countess Mathilda. Certainly it coincides with his dates.

This wonderful work, a golden cross, stands upon a bell-shaped base with three feet formed of genii, their crossed wings giving a line of great subtlety. Upon the center of the cross proper is a Byzantine breast cross, made either in Constantinople or in some Western center under direct Byzantine influence. It is attached in turn to a larger cross of gold decorated with filigree and inset with pearls and precious stones. The whole dates about 1050, and the probability is that it was made in Milan in the workshop fostered by Bishop Heribert.

Duke Henry the Lion was the grand-nephew of this Guelph V. He, the greatest of the Guelph dukes, went on the Crusades, returning to Brunswick in the year 1173. It is recorded in a contemporary chronicle that, when passing through Constantinople, he was a guest of the Byzantine Emperor as befitted his princely rank.

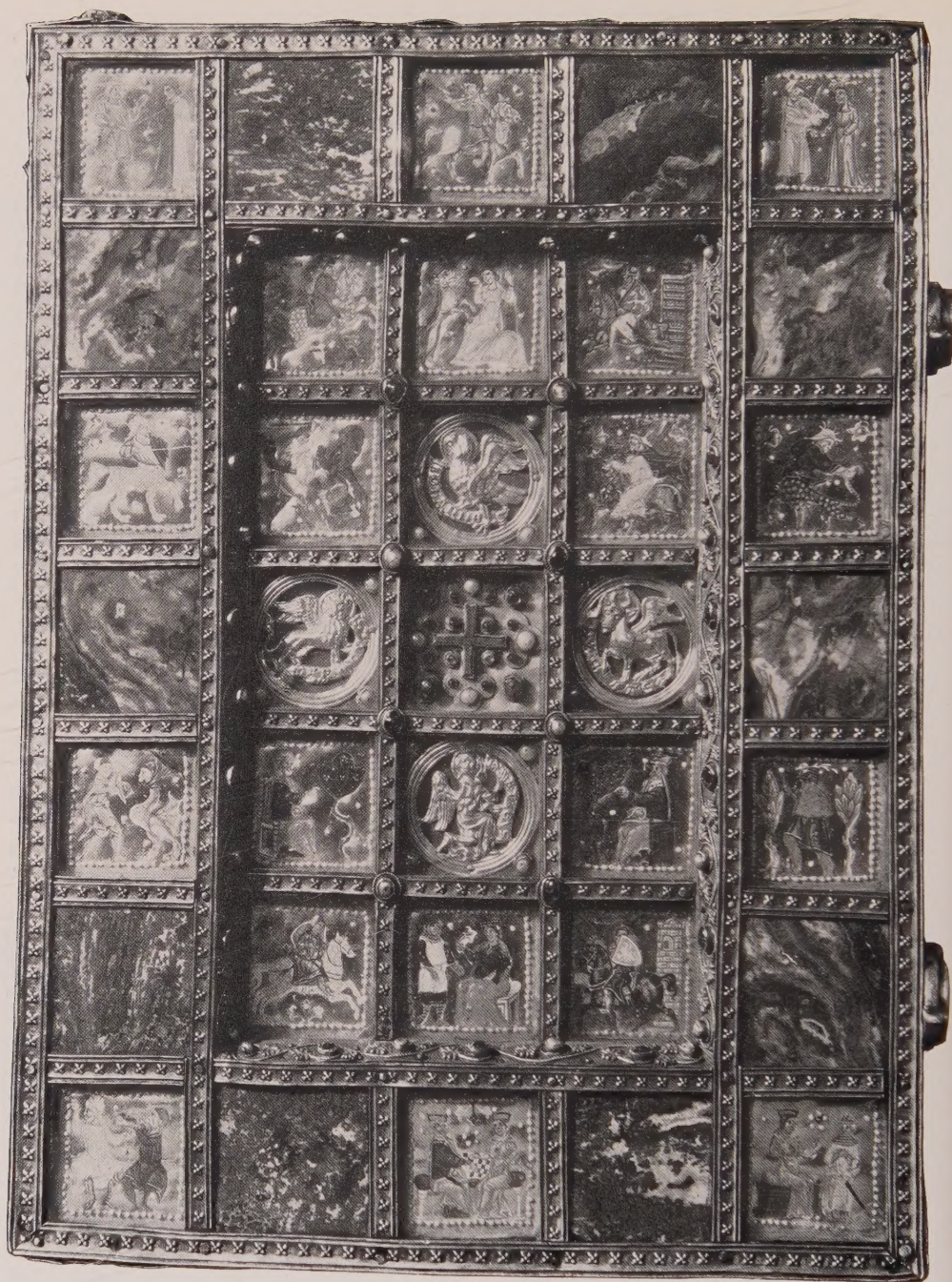
The writer of this *Chronica Slavorum*, Arnold von Lübeck, states also that the Emperor offered him many rich gifts, but that these Henry declined, asking instead for certain relics, relics of the Apostles which he brought back in triumph to Brunswick. The great duke then ordered his ablest craftsmen



THE PORTABLE ALTAR OF EILBERTUS

COLOGNE, ABOUT 1150-1160, SIGNED BY EILBERTUS

COURTESY OF J. AND S. GOLDSCHMIDT, Z. M. HACKENBROCH, AND J. ROSENBAUM



PLENAR OF DUKE OTTO THE MILD

SILVER WORK, BRUNSWICK, 1339; MINIATURES AND STONES, NORTHERN ITALY, END OF THIRTEENTH CENTURY

COURTESY OF J. AND S. GOLDSCHMIDT, Z. M. HACKENBROCH, AND J. ROSENBAUM



THE GUELPH CROSS

PROBABLY MILAN, MIDDLE OF ELEVENTH CENTURY

COURTESY OF J. AND S. GOLDSCHMIDT, Z. M. HACKENBROCH, AND J. ROSENBAUM

to fashion reliquaries for them of gold and silver, set with precious stones. It is further recorded that among the relics were many arms of the Apostles. The series of arm reliquaries is one of the features of the Guelph Treasure. They are eight in number, and some of them can be connected with some definiteness with Duke Henry the Lion himself.

It was usually the custom of that time to make the reliquary in the form of the object it contained. It thus became a symbol which could be held before the eyes of the faithful or placed upon the altar. The Romanesque period was reserved, and its psychology is excellently exemplified by a comparison of this practice with the typical Gothic point of view. The Romanesque age was an age of faith. Its people could believe in the symbol without the necessity of seeing the actual thing it symbolized. In the later Gothic period, the relic was exposed, and the customary reliquary was the monstrance which could be carried in procession in the church or carried through the streets on the occasion of some great religious festival. There is a series of such fourteenth and fifteenth century pieces in the Treasure, three of the finest of them belonging, respectively, to The Cleveland Museum of Art, to the William Rockhill Nelson Gallery of Art, Kansas City, and to Mr. and Mrs. Chauncey McCormick.

But the earliest pieces are the most remarkable, for not only did the eleventh and twelfth centuries coincide with the outstanding period of German craft, with the finest artists, but also with the highest moment of Guelph power and their greatest duke, Henry the Lion.

The arm belonging to The Cleveland Museum of Art is perhaps the most exquisite of them all, made in Hildesheim about 1175 by one of the followers of the goldsmith, Eilbertus. From the same workshop comes also the glorious Saint Lawrence arm, outstanding in the refinement and delicacy of its design. The Cleveland piece is in its original state. The Saint Lawrence arm had three little

windows opened in the side by some fourteenth century worker, so that the less believing age could see the actual relic. Here in graphic form is a vivid sidelight on the psychology of an age, the psychology just referred to.

The mention above of the goldsmith, Eilbertus, brings with it mention of another crowning work of the twelfth century. It is the Eilbertus altar, made of copper gilt, decorated with *champlevé* and *cloisonné* enamels of the utmost magnificence. This piece, signed on the bottom *Eilbertus Coloniensis me fecit* (Eilbertus of Cologne made me), is the only signed work of the twelfth century. No piece of the Middle Ages has come down in such perfection; the gilding is as perfect as the day it left the maker's workshop. Most copper gilt of that period has lost its brightness, rubbed away by the hand of time. This is certainly true of most contemporary Limoges work. Eilbertus, on the other hand, seems to have brought his technique to such an ultimate perfection that the altar has withstood the centuries almost unscathed.

By reason of this signature the name of the greatest single craftsman of the age is known, and his work is localized. However, there are such a group of pieces made directly after his style in Hildesheim that it seems certain that he actually worked there and formed a definite school in that place. Among the pieces of that workshop are the two arm reliquaries already mentioned. They are by a follower of Eilbertus who is called the Oswald Master, because he made the Head Reliquary of Oswald, King of Northumberland, now in the Treasure of Hildesheim.

Hildesheim had been a great center since the eleventh century, for Saint Bernward, Bishop of that city, had been an animating power for all of Saxony. A great churchman, he was one of the most powerful individualities of his time. He it was who ordered made and directed the making of the great bronze doors of the Cathedral of Hildesheim, the great candlestick, and many other things. He



THE DEMETRIUS TABLET

BYZANTIUM, TWELFTH CENTURY

COURTESY OF J. AND S. GOLDSCHMIDT, Z. M. HACKENBROCH, AND J. ROSENBAUM

it was who founded the tradition of great craftwork in Hildesheim, so that even a century later it was still the greatest Saxon art center.

The colored frontispiece in the monumental catalogue of the Treasure is the paten associated with his name, the paten of Saint Bernward. This is now a part of the collection of The Cleveland Museum of Art. On the back is an inscription on vellum, *Ista patena fecit S'Berwardus*. Tradition says that this paten was actually made by the saint. That is possible; but it is certain that the decoration upon the paten is a century later and by the hand of the Oswald

Master, referred to above. Because of its association with the figure of Saint Bernward it was, however, so greatly revered that in the fourteenth century it was mounted in a monstrance and in the gable above was placed a fragment of the True Cross, bound in gold beneath plaques of rock crystal. In the center Christ is seated upon the rainbow; about him, above, below, and on either side are the symbols of the evangelists alternating with the four cardinal virtues, a splendid design of the utmost monumentality. Particularly exquisite is the alternation of color, the silver gilt, the bands of inscription in



THE PATEN OF SAINT BERNWARD (LEFT)

HILDESHEIM, TWELFTH CENTURY. MOUNTED IN A MONSTRANCE, LOWER SAXONY, END OF FOURTEENTH CENTURY. PURCHASE FROM THE J. H. WADE FUND WITH A GIFT FROM MRS. R. H. NORWEB, THE CLEVELAND MUSEUM OF ART



THE HORN OF SAINT BLASIUS (RIGHT)

BYZANTIUM, ELEVENTH CENTURY. THE JOHN HUNTINGTON COLLECTION, THE CLEVELAND MUSEUM OF ART



ARM RELIQUARY, WITH BUSTS OF CHRIST AND
TWELVE APOSTLES

HILDESHEIM, ABOUT 1175

THE JOHN HUNTINGTON COLLECTION, THE CLEVELAND MUSEUM OF ART

silver inlaid with niello—a sulphur alloy which turns black when fused in the fire. The figures are also in silver and niello.

Other pieces in the Treasure come from the same workshop, although perhaps not from the same hand. Motives appear again and again, changed in one way or another, adapted, re-adapted. One of the reasons the Treasure is so remarkable as a whole is that it contains so many objects of German workmanship, localized with some definiteness and closely connected one with the other.

Eilbertus, although he worked at the end of his life in Hildesheim, had left profound traces in Cologne as well, and the superb cupola reliquary in the Guelph Treasure is the masterpiece of his greatest pupil there. It is the supreme production of all Cologne workmanship in the second half of the twelfth century. It is in the form of a Byzantine church and was supposedly planned to hold the head of Saint Gregory Nazianzus. It is marvelously worked—dome, gable roofs, columns, a glory of *champlevé* enamel carried out with a rare variety and richness of design. At the four sides are figure groups in walrus ivory, and beneath the arcades and around the tambour of the dome are apostles and prophets in the same material. The nearness of the Rhineland to Scandinavia made the use of morse, or the ivory of the walrus, customary. It replaced the more difficultly found elephant tusk.

It would be impossible also not to emphasize the profound influence which Constantinople had played in the development of German Romanesque. Although the result was a German national production, Byzantine motives and technique had influenced the course of that development deeply. There are certain objects actually in the Treasure which came from this great capital of the Eastern Empire, and there must unquestionably have been many more which came before the eyes of the German craftsmen of that time. Many objects were inevitably brought back

from the Crusades or through the more ordinary means of the trade routes.

Earliest of them is the eleventh-century horn of ivory in the collection of The Cleveland Museum of Art. This has long been called the Horn of Saint Blasius, and it is recorded in an old chronicle that this is reputed to be the "Horn of Saint Blasius, with which he used to call the faithful to worship before there were church bells." There is also a plaque of gold, with rich enamels, bearing a representation of Saint Demetrius upon horseback.

Another of the most splendid and romantic pieces is the *plénar* of Duke Otto the Mild. The cover is an old chess-board fashioned of alternate squares of speckled jasper and miniatures from an Italian romance framed beneath plaques of rock crystal and surrounded by tiny pearls. The whole is decorated with other jewels, perhaps the jewels of Agnes of Brandenburg, for the *plénar* was presented to the cathedral in 1339 by the Duke after her death. On the reverse, Otto and Agnes kneel at either side of Saint Blasius.

A particularly magnificent work is the reliquary in form of a book belonging to The Cleveland Museum of Art. This superb example of Gothic goldsmith work, set with pearls, intaglios, cameos, and precious stones, frames an ivory made at Liège in the eleventh century, a master work of that school. It tells the story of the Marriage at Cana. No work of that time has greater refinement of detail, a more expressive character, or greater subtlety in the delineation of types. Even the ornamental border of acanthus leaves is a complete work of art in itself.

So the Guelph Treasure tells its story in a series of superb master-works. Today the world pays tribute to these craftsmen, for the most part nameless, who labored to create works of such exquisite beauty. It also honors the family who in their days of greatest power, in those culminating centuries of the Middle Ages, caused these altars, reliquaries, crosses to be fashioned in honor of their God.



Color plate donated by The Cleveland Museum of Art

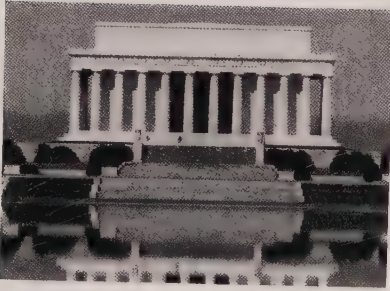
RELIQUARY IN FORM OF BOOK

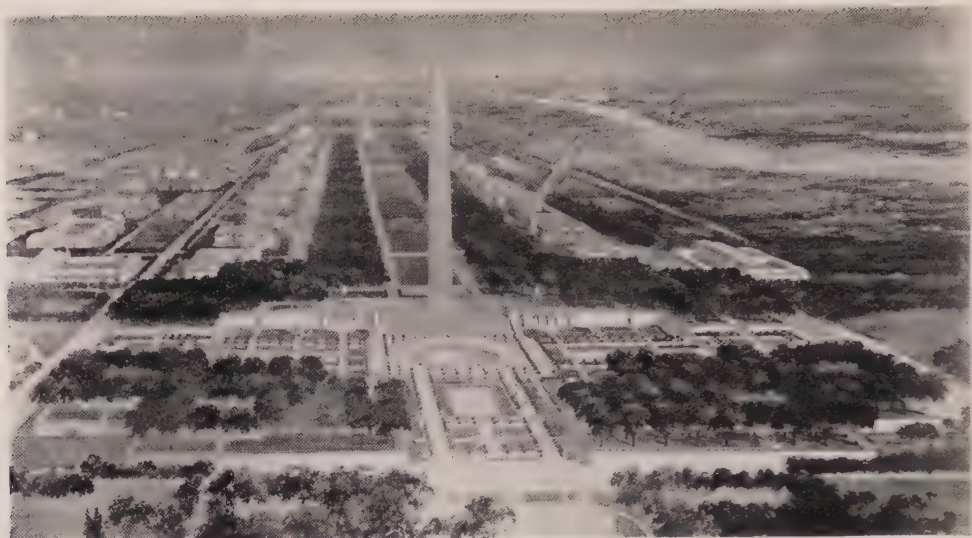
THE GUELPH TREASURE

SILVER GILT FRAME, BRUNSWICK, SECOND HALF OF FOURTEENTH CENTURY
THE JOHN HUNTINGTON COLLECTION, THE CLEVELAND MUSEUM OF ART

THE NEW WASHINGTON

HARLEAN JAMES, ASSOCIATE EDITOR
EXECUTIVE SECRETARY, AMERICAN CIVIC ASSOCIATION





THE MALL, AS L'ENFANT ENVISIONED IT AND AS IT WILL BE



UNION PLAZA, AT THE HEAD OF THE MALL

PENNSYLVANIA AVENUE MAY BE SEEN LEADING OFF TO THE RIGHT AND BETWEEN IT AND THE MALL, THE GREAT TRIANGULAR GROUP OF PROPOSED GOVERNMENT BUILDINGS

THE NEW WASHINGTON

BY ANDREW W. MELLON

Secretary of the Treasury

THE public building programme now going forward in Washington can be understood only when viewed in its relation to the historic background against which the work must be done. It is all part of a carefully thought-out plan which has existed since the very beginning of the city's history. Before the first stone was laid, President Washington had determined that all should be done in accordance with an orderly and comprehensive plan. With L'Enfant he had the vision of a great city which he projected far into the future; and, in the plan which was evolved, he laid the foundations on which the entire superstructure rests.

It is that plan which is being carried out in Washington today. We are trying not to deviate from it in any important detail; and at the same time, while making the present building programme conform to the general outline of the L'Enfant Plan, we are trying also to correct the mistakes which have been made from time to time by variations from the Plan.

These mistakes were due to sins of omission as well as commission. During its first hundred years the City of Washington struggled into existence as best it could, with little regard for the plan of L'Enfant or any other plan. The Capitol building and the White House had been started before the death of Washington, and so the main axes of the new city had been fixed. But, unfortunately, after his death there was no driving force, either in Congress or elsewhere, which could carry out his plan for the city's development.

The result was that the end of the Civil War found it a badly built, unkempt town, largely unpaved, with a few streets lighted by oil lamps, and the areas reserved for parks overgrown and neglected. Later President Grant induced Congress to give the city a

territorial form of government; and under Alexander R. Shepherd, a man of extraordinary energy, courage and vision, who became Commissioner of Public Works, the city was transformed. He succeeded in grading, paving, and lighting the streets; the old Tiber Creek was inclosed in a sewer; and thousands of trees were planted, thus laying the foundation for that growth of trees which is now one of the glories of Washington. Three beautiful buildings, the Patent Office, the present Treasury Building and the Court House had been built during the century, and another great work, the half-built Washington Monument, was carried to completion in 1884. But the Mall, on which it was placed, was never properly developed; and throughout the city the effect for which Washington and L'Enfant strove was entirely lacking.

Such was the condition of the nation's capital in 1900, when the one hundredth anniversary of the establishment of the seat of government in the District of Columbia was celebrated. At the invitation of President McKinley a meeting was held at the White House, attended by many high officials of the Government and by the members of the American Institute of Architects then meeting in Washington. Interest in the L'Enfant Plan was revived; and shortly afterwards Senator McMillan secured authority from Congress for the appointment of a special commission of experts, who should recommend a plan for the beautification and development of Washington.

That Commission included Daniel H. Burnham and Charles F. McKim, architects; Augustus Saint Gaudens, sculptor; and Frederick Law Olmsted, landscape architect. It was a notable group, such as has seldom been brought together in one undertaking. After a careful study of Washington and its

possibilities, these men presented a report, known as the "Plan of 1901." In it they recommended a return to the original plan of Washington and L'Enfant, with such extension of it as might be required to meet modern conditions and the city's growth. After submitting their report, the Commission passed out of existence; but later Mr. Burnham and Mr. Olmsted, who were the only members then living, were made members of the Commission of Fine Arts, a body created by Congress in 1910 to serve in an expert and advisory capacity regarding questions affecting the development of Washington.

The Commission has adhered to the Plan of 1901 as a restatement of the authority of the L'Enfant Plan and has insisted that this plan must continue as fundamental in the development of Washington. In more than a quarter of a century since the Plan of 1901 was presented, much has been accomplished. The unsightly railroad tracks have been removed from the Mall and a great Union Station has been built in accordance with the plans of the Commission. The station and also the beautiful City Post Office adjoining it have been placed in a position subordinate to the buildings on Capitol Hill, but in a harmonious and vital relation to them. The Library of Congress facing the Capitol, which had been built in 1897, leaves something to be desired in this respect; but in the later structures, such as the white marble office buildings for the use of Senators and Congressmen, the principle of subordination in grouping has been observed. It will be carried out in the building for the Supreme Court, which is shortly to be erected in the vacant space facing the east front of the Capitol and flanking the Library of Congress. It will also be observed in the new office building for the House of Representatives now under way, facing the south side of the Capitol grounds.

At the foot of Capitol Hill, looking toward the Treasury and the White House, the Plan of 1901 provided for a great open plaza with monuments and

fountains somewhat like the Place de la Concorde in Paris. It was intended that this space should make a dignified entrance to Pennsylvania Avenue and also into the Mall leading westward to the Washington Monument a mile away. The memorials to Generals Grant and Meade have been located in this space in accordance with these plans, but there progress has stopped. The development of the plaza and the Mall has been delayed until arrangements could be made for the removal of the Botanic Gardens to larger and more suitable quarters on land to be acquired adjoining the Mall and immediately south of their present location. This is now about to be done, so that the way is open at last to carry out the plans for a great Union Plaza at the head of the Mall and to make the Mall itself into a beautiful park.

First the temporary buildings and the smokestacks erected during the World War will be demolished. Then a broad, open space of greensward, bordered by drives and lined by rows of trees, will be projected through the Mall, leading westward from the Capitol and the Union Plaza to the Washington Monument and the Lincoln Memorial. On the Mall, at intervals, will be such buildings as the Freer Gallery, the National Museum, the Smithsonian Institute and other buildings of a museum-like character.

Along with this development of the Mall, work is now under way for the extension of the Capitol grounds to the Union Station. Bordering these grounds, a great avenue will be cut from the station to the foot of Capitol Hill and along the north side of the Mall on the present line of B Street to the foot of the Lincoln Memorial, where a great bridge, commemorating the union of the North and the South, is now nearing completion. This bridge will lead across the Potomac to Arlington and the Tomb of the Unknown Soldier. From Arlington a new highway along the banks of the Potomac River will lead to Mount Vernon and in the opposite direction along the river to the Great Falls of the Potomac.

Another project now under way will



Fairchild Aerial Surveys, Incorporated

THE MAIN AXES OF THE CAPITAL CITY

THE MALL AND THE CENTRAL AREA, MARRED AT THE PRESENT BY TEMPORARY BUILDINGS AND SMOKESTACKS, WILL SOON BE TRANSFORMED UNDER THE RESTATEMENT OF THE ORIGINAL PLAN OF GEORGE WASHINGTON AND L'ENFANT. IN THE DISTANCE, BEYOND THE MONUMENT, MAY BE SEEN THE LINCOLN MEMORIAL AND THE NEARLY COMPLETED ARLINGTON MEMORIAL BRIDGE. PENNSYLVANIA AVENUE LEADS TO THE WHITE HOUSE FROM THE RIGHT CENTER.

eventually rescue Pennsylvania Avenue from its present distressing state and will transform it into the great avenue which L'Enfant intended should connect the Capitol and the White House. Congress has authorized the expenditure of seventy-five million dollars, supplemented last winter under the Keyes-Elliott Bill by an additional authorization of a hundred and fifteen million, to be used in the purchase of land in the District of Columbia and the erection of needed public buildings. Among the buildings to be erected are a new and larger building for the increased activities of the Department of Commerce, an Archives Building, an Internal Revenue Building, a building for the Department of Justice, another for

the Department of Labor, still another for the Post Office Department, and for the Coast Guard and other establishments of the Government.

These buildings are to comprise a vast group along the south side of Pennsylvania Avenue. They will extend from Fifteenth Street to Sixth Street and on the south will face on B Street and the Mall. A group of the leading architects of the country has been formed to design these buildings and to study the problem of grouping so that each building, while having a separate and distinctive architectural treatment, shall be of a harmonious design and fit into the general composition so as to contribute to the

beauty and the dignity of Washington.

It is easy to see what the effect will be. As one proceeds down Pennsylvania Avenue towards the Capitol, on the south side will be a succession of beautiful and harmonious buildings, all of a design in keeping with the architectural tradition so well established in Washington by Hoban, Latrobe and Mills. On the north side vistas will be opened up, so that groups of buildings, such as the beautiful District of Columbia Court House on John Marshall Place, will be brought into the general plan of Pennsylvania Avenue. At the same time the Mall will present the spectacle of a great park, bordered on one side by the new avenue lined with beautiful buildings, and on the other side by a wide parkway of greensward with its rows of trees, its drives and walks, statues and reflecting pools, all arranged so that long vistas will be opened up of the Capitol in one direction and of the Washington Monument and Lincoln Memorial in the other.

The question is often asked: how long will it be before these plans are realized? Invariably it causes surprise when the answer is made that, if the present rate of progress is continued, most of the projects now contemplated should be completed in less than five years.

Two structures already completed are: the Administration Building for the Department of Agriculture, connecting the two unfinished wings of that building which have stood on the Mall for many years; and the Internal Revenue Building at Twelfth and B Streets, which will form an important segment of the great group of buildings to be erected on the Pennsylvania Avenue Triangle.

Another structure, the Department of Commerce Building, which will stand at the base of the Triangle and extend from Pennsylvania Avenue to B Street and from Fourteenth Street to Fifteenth Street, is now nearing completion and will be occupied probably before the present year is out. The Extensible Building for the Department of

Agriculture is also under construction, and drawings and specifications are being prepared for the Department of Justice, the Post Office Department, and the group comprising the Department of Labor, the Interstate Commerce Building, and the connecting wing between these two buildings.

It is expected that contracts will be entered into for the foundations of these buildings during the next few months, and construction work on the great Archives Building will probably begin during the present year. Plans are also being made and contracts will be let for a building for the Public Health Service, to be located on B Street near the Lincoln Memorial.

Another work which will be carried out during the current year will be the remodeling and refacing of the State Department Building, so that it will conform in general appearance to the Treasury Department on the opposite side of the White House.

On Capitol Hill, work has been started on the new Office Building for the House of Representatives, facing the south side of the Capitol grounds; and construction will shortly start on the new building for the Supreme Court, to be erected on the square facing the Capitol on the east.

It is hoped that some of the projects herein enumerated will be completed, and that most of the others will be under way, before the twenty-second of February, 1932, when the nation will celebrate the Two Hundredth Anniversary of the birth of George Washington. It was Washington who, more than any other single individual, gave us not only our country but our national capital as well. It is most fitting, therefore, that we should mark this occasion by giving evidence that we are at last about to carry out the plans which Washington made so long ago for the city which he founded—a city already beautiful and destined to become in time, in its setting and its architectural splendor, a capital worthy of the nation which it serves.

MUSIC

AUGUSTUS DELAFIELD ZANZIG, ASSOCIATE EDITOR

All through my keys that gave their sounds to
a wish of my soul,
All through my soul that praised as its wish
flowed visibly forth,
All through music and me! For think, had I
painted the whole,
Why, there had it stood, to see, nor the
process so wonderworth;

But here is the finger of God, a flash of the
will that can,
Existent behind all laws, that made them and,
lo, they are!

Abl Vogler

Robert Browning

MUSIC IN AMERICAN LIFE

BY AUGUSTUS DELAFIELD ZANZIG

THE musical scene confronting thoughtful Americans during the last five years has been a very bewildering one, a huge cyclorama as dark with doubt as it is bright in promise. The most personal and least tangible of the arts, once only a way of worship and of solace and delight to simple folk, and later a crowning grace of the aristocracy, had with advancing professionalism become used as a commodity and often a spectacular display, subject to dicker-ing and ballyhoo. Now to these incon-gruities are added those of our economic situation with its displacement of men by machines and its high-power sales-manship to keep the machines running. For, thanks to the radio, music has be-come a primary factor in "big business."

Yet music itself, the best of it, has like a crystal stream flowed through the centuries, a distillate of life, fed by the common loves, faiths, and delights of each people and each period in the his-tory of the human spirit, as well as by the ardors of a glorious succession of great composers. There it is, as fresh and vital as ever, and for an increasing number of people one of the supreme needs of life. We want, in this new department of THE AMERICAN MAGA-ZINE OF ART, to follow that stream, free from all care about personalities, pro-fessional prerogatives, and every other sort of irrelevance. Let us in this issue observe certain scenes exemplary of the countryside through which this purpose will take us.

LISTENING

Here are excerpts from an account, given in an informal address by David Mannes at the 1930 convention of the American Federation of Arts, of a free concert at the Metropolitan Museum of Art in New York:

"Of course there must be many of you who have not been to the Metro-politan Museum on such a night in Janu-

ary or in March, so just let us make an excursion up Fifth Avenue to Central Park and Eighty-second Street. We ascend a broad staircase. We get into the hall. People are seated on a few of the benches that are there. It being early in the afternoon, we go around and look at the pictures, and at five-fifteen we come down to the lecture hall, where we find about two hundred people lis-tening to a lecture on the programme. We come up at six o'clock and find that all of the three thousand seats have been taken. We go out and get dinner. We come back to the Museum at eight o'clock and find that there is hardly standing room. For you who do not know the size of the great hall at the Metropolitan Museum, I will tell you that it is comparable to the railroad station of a great city. Around the gal-leries is a rail, back of which is the or-chestra. At eight o'clock the conductor steps forward. There is no time to ap-plaud him and the programme begins—perhaps with an overture by Beethoven, followed by the Cesar Franck symphony.

"The extraordinary part of it is that whereas at the symphony concerts in Washington, New York, Chicago, Phil-adelphia, and other large cities the con-ductors have to contend with noise and confusion between the numbers, this great audience at the Museum could not be persuaded to make a sound—there is absolute silence. The number of this audience is eleven thousand people. As I look down I cannot see the floor, it is packed so tightly with people. Nobody moves. They do not go out and look at the pictures. Some of these people have been standing there since six o'clock.

"The programme begins again—a chorale of Bach; then follows a Sym-phonie poem, *The Afternoon of a Faun*, by Debussy. Then comes an excerpt from a string quartet; followed by excerpts from *Die Meistersinger*—the

introduction to the third act—and so the thing ends. It is ten o'clock. The people still stand there. There is a great deal of applause. It is such a well-mannered audience that the applause comes in the right places. They are not likely to applaud on the chord of a dominant seventh, as often happens in Carnegie Hall. It is really a highly intelligent audience.

"There must be a tremendous field for this sort of thing when people will come at four o'clock in the afternoon and wait four hours for music—music must have a tremendous appeal. . . .

"Why should not you have as high a standard in music as you have for the works of art which line the walls of the Museum? You will probably be amazed when I tell you that in twelve years, with a total each year of eight concerts, reaching sixty-eight thousand people, nothing in the Museum has been hurt, nothing has been broken. There are no police in the building and no guards. There are no signs to keep still. If you should move about, your neighbors would tell you to please be quiet. There is no talking, no whispering. If you have ever 'heard' silence, it is on these occasions. It is an amazing thing that in the presence of eleven thousand people you could almost hear a pin drop. It is the most astounding thing I have ever seen.

"If you need faith in the human race, if you need faith in the aspiration, in the aristocracy of our democracy, come next January and March and renew your faith, because you will never doubt again."

Before leaving New York, let us sit in the grand-stand of a college stadium there (the Lewisohn Stadium of the College of the City of New York) on a summer evening, with fourteen thousand people of all ages, conditions, nationalities, and religious and political beliefs—not a typical, standardized college crowd—all waiting eagerly for the "game" to start. Not a football game is this, for there would not be space for any. The field itself is covered with seated people. The only place for a game is on the hand-

some platform, now silent and dimly aglow with light from the setting sun, but later to shine with a magical light as when "The morning stars sang together." For the Beethoven Ninth Symphony will be played and sung, with its "Praise to Joy, the God-descended daughter of Elysium." The chorus, especially organized for the occasion, is nearly as widely representative of human interests and conditions as the audience, and the orchestra is the New York Philharmonic, recently returned from a triumphant tour in Europe. A great event it is, in which many a machine-tending, subway-jammed or otherwise cramped person will find his true, expansive self. The singers down there in the very midst of it all will be especially blessed.

SINGING

In this more complex life of ours we could give more and even better reasons than seven of the eight given by the great William Byrd "to perswade every one to learne to singe." How amazed he would be to see an audience of from two to three thousand people *listening* to one of his madrigals, which were made for *singing* by the family and guests, very likely while they were still seated at the dinner table, after it had been cleared. The merry *Amaryllis* madrigal that was included in the very book—*Psalms, Sonets, and Songs of Sadness and Pietie*—for which Byrd wrote his eight reasons as a preface nearly three hundred and fifty years ago, is even now delighting thousands of people, thanks to the English Singers, as freshly as a bright May morning in "Merrie England." But in Elizabethan days every lady and gentleman was expected to be able to carry a part safely through the often intricate measures, without bar-lines, of such a song. Now if Sweet Adeline had only had *such* music written to her! But how many of us could sing to her then? The number who could is increasing.

For example, a recent national conference of public school music supervisors meeting in Chicago gave the writer occasion to seek assistance from his friend

the choirmaster of the University of Chicago. The main consideration for the conference was the conversion of the greatly enlarged musical training given in schools into admirable amateur singing and playing in all the years and places of life outside the schools. So a month or more in advance we asked the choirmaster whether he could provide a small group of young men and women who would sing some madrigals or the like in the spirit and style of Elizabethan times. "This is a coincidence," he replied. "Only a few days ago a group of students came to me saying that they wished to gather on Sunday evenings for coffee and—instead of bridge—*madrigals*." They sang at the conference—madrigals and a specially arranged folk song—all without accompaniment, of course, and without printed music and a leader. The twelve of them sat in a semicircle as though grouped about a dinner table, with appropriate ease and geniality, and their singing was said to be the most lovely and delightful of any heard during the musically full week of the conference.

It is true that some people cannot or do not sing as beautifully as other people can or do. Perhaps Byrd was right when, for one of his eight reasons, he said that:

"It (singing) is the only way to know where Nature hath bestowed the benefit of a good voyce; which giuft is too rare, as there is not one among a thousand, that hath it. And in many, that excellent giuft is lost, because they want Art to expresse Nature."

But it is a very remarkable thing that any person of ordinary intelligence who can make "human sounds in tune" (the sole requirement for entrance into the superb Harvard Glee Club) can in a well-led chorus attain a degree of artistic expression and joy that is given only to the most expert instrumentalists and solo singers to attain. Who are the people in the great Bethlehem Bach Choir (and many another chorus) who sing music as noble and beautiful as anything in the world? They are men and women in the

ordinary jobs of life, not musicians. One of them said, "There are few of us I'd walk across the street to hear sing a solo. But when we sing together, I'd travel a thousand miles to listen." Their conductor inadvertently explains a very important element in his power as a leader while pointing to the usually unrealized possibilities of the ordinary untrained singer when he says: "You can be a true artist without an exceptional voice, or without a good ear for music, or without sight-reading ability." (Think of it!) "Training and devotion to great choral music will almost certainly enable you to attain the heights of artistic power."*

A church choir in Flint, Michigan, is an impressive example of the effects of religious devotion coupled with the choice of excellent music. There are forty American men and women in this choir, all of them volunteers and all of them working people. The choirmaster himself, a man of about thirty-five years of age, was for a number of years a worker in one of the automobile factories. He sang in the Industrial Mutual Association Glee Club there and studied singing. Failing health forced him out of the factory into more intensive study of music and a position as choirmaster. His wife attends every rehearsal though they have five children and she does all the housework. When commended for the devotion that brings her to the choir despite all that she has to do, she said, "Why, that's nothing. There is Mrs. —, she also has five children. And there is Mrs. —, who has three children. We all have much to do."

The church building is not at all admirable inside or outside and betokens a financially poor congregation. There is a piano and a small organ, but the choir has no need for either, for it sings *a cappella*. A rehearsal observed by the writer began promptly at seven-thirty, every member present, though at that time the choirmaster was engaged in talking to the visitor. A tall gray-haired gentleman arose, and while the members

* *The Bethlehem Bach Choir*, by Raymond Walters. Houghton-Mifflin Company.



THE KALAMAZOO SYMPHONY ORCHESTRA

of the choir bowed their heads improvised the following prayer:

"Our dear Heavenly Father, we thank Thee for this privilege of coming to this place tonight to sing. We thank Thee for the voices given us, and may we use them to Thy honor and Thy glory that through our work we may bring others into the great work. Bless us as we meet here. Bless our hearts together. Bless our leaders. We ask it all in Jesus' name."

His manner expressed the utmost genuineness and strength of feeling. (This is a *church choir*, for the glory of God—as Bach used to say—not a mere grand opera quartet or concert chorus.)

Then the assistant choirmaster stepped forward, a chord was played on the piano, and the choir sang. It was beautiful! The visitor, an itinerant investigator compelled to listen to dozens of rehearsals and concerts in a month, was for several minutes scarcely able to see through the tribute of tears irresistibly drawn from him. First came a Bach Chorale and then the Christiansen *O Beautiful Saviour*, followed by one of the mighty Russians in a praiseful mood, all without accompaniment and all finely vibrant with the vitality of those deeply rooted impulses out of which music, real music, has, throughout the ages, sprung. It was not always perfect in quality, but it was amazingly good, and the intention, the *inner* quality, of it was such as is never heard where music is merely entertainment, something superadded to life, not inherent in it. This choir has by invitation sung in churches in near-by towns and in one in Detroit and has thereby inspired the ministers and music

committees to want a similar choir in their own churches.

There is no other art or craft, or any other means of musical expression, in which the unskilled individual can come so near to being an artist himself as he can through choral singing; that is, *if he wants to do so*. And that usually means if there is a leader who can inspire him through the music to want to do so—perhaps to *surprise* him into *being so*. The music that makes this magic possible may be very simple. Even the kindergarten child's singing of a simple folk song may be as lovely and perfect a thing as has ever been heard or seen.

PLAYING

On a Sunday afternoon in Kalamazoo, about two thousand people are gathered in a very handsome high school auditorium to hear a symphony concert. First comes Weber with *Der Freischütz*, then the Beethoven *Eroica*, then from a baritone an opera aria and, after the intermission, some Brahms and American songs, and finally the Tschaiikowsky *Nutcracker Suite*, all performed admirably. What complete symphony orchestra of seventy-five players is this? Is it from Detroit or Chicago? No; it is the *Kalamazoo Symphony Orchestra*, which gives ten such concerts to equally large audiences each year.

Who are the players? The concert master is a violin teacher who fled to this country from the Russian Revolution. He was educated in the Petrograd Conservatory under a grant from the Czar's government. The principal French horn player is also a Russian

musician, left stranded by the financial difficulties of an opera company with which he was touring. He earns a living as a worker in a paper factory. Twenty-three others are professional players and members of the Musicians' Union who, by a special agreement made with the union, are permitted to play with amateurs and to receive only an honorarium in payment for their services. Among the fifty other players are music teachers, an automobile dealer, a surgeon, two grocers, clerks, college students, two officials and three workmen in a paper mill, an electrician, a linotype worker, a restaurant keeper, the editor of a newspaper, two bankers, and fifteen mothers.

No one has to pay more than fifty cents to hear a concert, and twenty-five cent tickets are available for students. Through a connection with music appreciation classes in the public schools, the orchestra presents free tickets to two hundred pupils of those schools for each concert. Free preparatory lectures on the music to be played are offered to adults. Moreover, at each concert, all the children of some rural school, and the players in one or more small orchestras in near-by towns, are guests.

Such an orchestra not only provides a fine sort of expression and recreation for a group of the city's own citizens, the players; and it not only provides the nearest thing to such expression and recreation to the hundreds of its other citizens and children, to many of its rural and other neighbors, and especially to those who are able also to contribute to its support. It goes farther, affecting even those who never listen to it. For, given an honored place as it is in Kalamazoo, it points out the kind of life that the city stands for. Like a beautiful park, a fine public library, an art center, it is a token and champion of the dignity and inner life of the people.

It is not unreasonable to hope that every city or town or group of towns of ten thousand or more people will have its own civic chorus, civic orchestra, and, in the summer, admirable band concerts. Recent developments in the

schools and colleges, and the promise of an increasing provision of leaders by the Juilliard Music School, similar schools, the National Orchestral Society, and the best universities, offers basis enough for this hope. But the most blessed abode of music is the home.

One evening in Spokane the writer visited the home of a violin teacher when he and ten other musical adventurers were exploring the Wolf-Ferrari Chamber Symphony for solo strings, woodwinds, horn, and piano. Earlier in the evening the Beethoven Septet had been played. These eleven or a smaller group of them meet regularly to play just for the love and joy of it. The string bass player, seventy-five years old, is a janitor in a dance hall. "It's all that I live for," he said, holding out his instrument. The oboe player is a letter carrier, the flutist a waitress in a cafeteria, and the others, with the exception of the violin teacher, are similarly innocent of any professional intentions. After a romantic rise to a fine climax in the music, a beautiful, expansive flute melody soared out of all reach of circumstance and the mundane needs of life. It was very moving to see the face of that frail-looking waitress aglow with the liberation and warmth of that tune. There she was, free, at her best, a member of the noble order of craftsmen, a comrade, however humble, not only of the superb singers and players in the great professional concerts and recitals—"Tis we musicians know"—but also of all other good workmen in every art. Then "Allous! After the great companions, and to belong to them!"—to Bach, Beethoven, Brahms, and the others of the glorious company.

Music in American life? We have caught only a glimpse of a few aspects of it, but enough, we hope, to signify our general purpose in the musical department of this Magazine. Fuller views of such and other aspects, including the present effects and promise of music education in schools, colleges, and in our great music schools, will be offered in future issues.

SCULPTURE



BOURDELLE

HEAD



BOURDELLE

VIÈGE D'ALSACE

THIS WAR MEMORIAL, THREE TIMES NATURAL SIZE, WHICH WAS PLACED ON A HILLSIDE IN NIEDERBRUCK, ALSACE, IS CONSIDERED BY MANY THE MOST NOTABLE MONUMENT OF THE WORLD WAR

BOURDELLE

BY MAY ELLIS NICHOLS

WHEN the news came last October of the death of Emile-Antoine Bourdelle I was shocked and grieved. My acquaintance with the great French sculptor had been compressed into a scant half dozen meetings, but so delightful, so inspiring, so revealing had been those meetings that I felt I had met with a personal loss.

My opportunity to see Bourdelle under these favorable conditions came about through one of his pupils, the young New Orleans sculptor, Angela Gregory. Bourdelle gave class instruction, but he was not accustomed to take private pupils except one or two at a time, who acted as his assistants. It was, however, the great good fortune of this talented American girl to spend more than two years in his studios, and not only to absorb all she was capable of taking in of "The Master's" art but to love him and his charming wife for themselves alone. Through her I had the privilege of seeing some of Bourdelle's class teaching, of visiting several of his studios, and of being received by him and Madame Bourdelle at their home, 6 Avenue du Maine, Paris.

My first glimpse of the great sculptor was at an exhibition of Manet's paintings. It was most interesting as showing his method of teaching. He quietly joined the group of students with no assumption of superiority; he himself was a sincere admirer of Manet, and he had a way of saying, "I do not come here as a professor, but as a brother artist." Sympathetically, but with discrimination, he called attention to the painter's fine points and as frankly pointed out his defects. But even as a critic, cutting to the bone, he was like the surgeon who uses the knife to heal, not to destroy.

Next we went to the group of studios, six of them, on the Impasse du Maine, where we obtained a general idea of the

scope as well as the character of Bourdelle's own compositions.

In his lecture on the release of the emotions, Professor H. A. Overstreet gives the curse of Adam legend as an example of mistaken emotional assumption. Through the ages man has always considered work a curse. Bourdelle early freed himself from this false assumption. His schedule was tremendous, and only a feeling that work was a blessing and a delight—"logic, absolutely that or nothing," he put it—made such a schedule possible. He began designing at four or five o'clock in the morning. His pupils say that the difference between him and other artists was that he studied always and that consequently he was the first to manifest a sentiment that soon all the world shared.

Before beginning any great work he is said to have made many drawings, but those actually drawn were but a fraction to the outlines he made simply in his mind. He would sit and muse, letting his imagination take form, till some unexpectedly beautiful vision rose before him, when he would seize his pencil and put it into black and white. The next step was to make a small clay image—a marquette, to use the technical term. After this had been formed with all the loving, painstaking care that the true artist bestows on the child of his imagination, another and much larger marquette was made to scale from it, and from the second perhaps a third or even more. To the mere observer this slow, laborious process gives only the first hint of the courage and perseverance that must be added to talent to become a sculptor. Bourdelle's patience, like his skill and vision, seemed without limit.

Bourdelle spent the time from breakfast to lunch with brush or pencil or chisel, possibly with his pen, for he was

a universal genius and not only worked in bronze and stone but in pigments, wood, stucco, and even in words—he left some choice examples of both prose and verse. He will, however, be remembered chiefly as a sculptor. He once said to the poet Fernand Divoire, "When I can no longer work, I will ask nothing better than to quit life."

In Bourdelle's studios, in some stage from cast or clay to completed bronze or marble, I saw nearly all of his principal works. Here was the great cast for the General Alvear equestrian statue at Buenos Ayres, there a marquette of *La Vierge*, marbles in all stages, and, in the showroom, exquisite little bronze replicas that are to find their way into many public museums and private collections. I had already seen the Anatole France bust and the *Herakles* at the Luxembourg and the frescoes and reliefs in the Théâtre Champs-Élysées, but this general review of so much of his work was the best possible preparation for the crowning experience of seeing the artist in his own home.

We were not ushered into the reception room that sunny April day but into the dining room, where at one end of the table Bourdelle had been busy at his work. He worked much at home during those last precious days; his genius seemed to flower in that atmosphere of sympathy and affection. In vain we protested that we must not interrupt him. What were we to stay even for one brief afternoon the hand of genius! But Madame Bourdelle explained that her husband had worked long enough for that day, and added graciously that he was looking forward to our coming as much as she was herself. Thus reassured, we accepted our privilege without restraint, for one of the functions Madame Bourdelle assumed when she gave up her own art was to conserve the master's strength and time by protecting him from unwelcome interruptions.

He had been modelling the figure of a young French soldier, an exquisite marquette, possibly two feet in height. While we gave vent to our delight in it,



BOURDELLE

MONUMENT OF GENERAL ALVEAR



BOURDELLE

STUDY OF A CHILD'S HEAD

Bourdelle smiled his appreciation of our enthusiasm and gave it one or two little pokes and pats as he gazed at it with us. Then he sat down by his newest creation, and the chat began like a tiny stream, which first bubbles in its shallow course but continually grows in volume and digs for itself ever deeper and deeper channels. When a subject especially appealed to his interest, Bourdelle would leave his seat, come to our side of the table and, leaning back against it, pour out his thought with the eager impetuosity of his race. While he thus stood before us, his bright, mobile face changing with every thought and emotion, there was an opportunity to get the best possible "close up" of him.

Bourdelle was a short man, and a little heavy for his height. His pictures are familiar to most students of modern art, but they fail utterly to convey the charm of his face. His bright, keen brown eyes made one feel that he saw through her like an X-ray, and doubtless his cultivated sculptor sense did function unconsciously. What no photograph can reproduce was the quick sympathy, the enveloping friendliness,

and the smile that flashed out when mind met mind with the "click" of understanding.

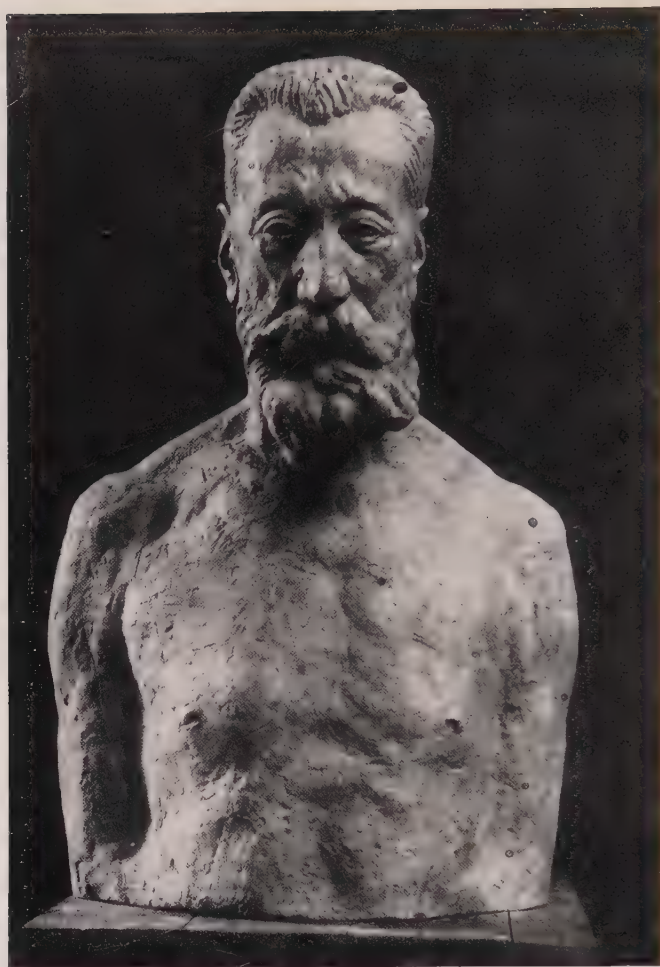
Naturally the talk turned on art and, among other phases of it, on the time and patience needed to produce a masterpiece. Bourdelle instanced the *Mona Lisa*. His eyes grew dreamy; his face had the rapt expression of one who sees a vision.

"Leonardo worked four years on *Mona Lisa*," he mused. "What a background! What expression! You can sit before it for hours and not be able to tell what she is thinking about. Is she a pessimist? Is she an optimist? What?"

Then, after a pause during which one could see the rapt expression change to one of meditation, he continued:

"But, great as Leonardo was, his art will always remain within the boundaries of nationalism. It is Italian, whereas the Greek conception is universal." In that brief sentence Bourdelle was summing up his own philosophy of art. It was his final conclusion.

"There is an error throughout the whole world of art," he went on after a



BOURDELLE

ANATOLE FRANCE (LUXENBOURG)

pause. "Some artists produce painting and sculpture just as a tradesman hands out chops or steak." The depth to which Bourdelle felt this prostitution of art is evidenced by the fact that early in his career he refused a tempting commission because he was not in sympathy with the subject. He is said never to have made a statue to which he could not set his heart as well as his hand.

As the critics of poetry seek tirelessly for "literary ancestors" to explain a Keats or a Poe, so critics of sculpture hunt schools, and tendencies, and masters to explain a Rodin or a Bourdelle. But must they be explained? Isn't it possible to stop explaining long enough at least to enjoy? One critic admits that

Bourdelle "assimilates the spirit of other ages and yet is essentially modern," and he illustrates by *La Vierge* often considered Bourdelle's masterpiece, and which this same critic says "is a successful blend of early French Gothic and archaic Greek."

The facts of Bourdelle's life are well known. He was born in the old Protestant city of Montaubon in 1861. He may be said to have come from "the people," for, though his mother was of noble descent, his father was a cabinet maker and his paternal grandfather a goatherd. He had an uncle who was a stone cutter, and which availed most, his mother's noble blood or his father's knack in wood carving and his uncle's



BOURDELLE

SAINT BARBARA

in stone cutting, is a nice question in heredity. One thing is certain: the boy showed his bent early, for, when only fifteen he made a bust of the town celebrity, Jean-Auguste Ingres, which won for him a scholarship at the Ecole des Beaux Arts at Toulouse. From Toulouse he won another scholarship and went to Paris, where, for a brief time, some say only a month, he studied under Falguière. After this short training he had no master but himself.

Bourdelle is usually spoken of as a pupil of Rodin, but he never considered that his relation to his friend and fellow artist. He did work in Rodin's studio, and he did study Rodin's work, but he did not reach Rodin's conclusions. The more discriminating of his critics have discerned this. They realize that his art is far from the stark realism of his great co-worker. In his book, *Some Modern Sculptors*, Stanley Casson, speaking of Bourdelle's *Herakles*, says, "It is

a work which the vocabulary of Rodin could never have expressed."

I am not attempting an estimate of Bourdelle's art, but some quotations from others, and especially from Bourdelle's own statements in regard to himself may prove enlightening. Some one has said that Bourdelle went to Greece in 1911 and came back a changed man. This statement is both amazing and meaningless to Bourdelle's closest friends and admirers; Bourdelle himself said, "The law of the antique is the root of the tree, but the fruit, which comes to us from the same depth, undergoes the change of temperature, the influence of the changing earth, and the new angle of the heavens at which we gaze." Again, to quote Stanley Casson, who seems to have a sympathetic understanding of Bourdelle, "The *Herakles* does not bear any direct relation to the antique, yet it owes its existence to it, and would command the respect of any Greek sculptor."

A well-known critic complains, perhaps a little peevishly, that Bourdelle is over-appreciated by his contemporaries, but surely it is a venial fault. The poet, André Suarès, did call Bourdelle the only great sculptor of our time because he was also an architect. Anatole France repeated, "The greatest artist of our time." The philosopher Bergson declared that each part of Bourdelle's work seemed to contain the whole, and asked, "Is not that the mark of perfection?" Finally, the great Rodin pays a generous tribute to his great co-worker and possible rival, when he affirms: "Bourdelle is a beacon of the future. I love his sculpture, so personal, so expressive of his sensitive nature, of his fiery and impassioned temperament, and I find in it a certain delicacy which is proper to the strong."

After all this, is it not a bit presumptuous attempting to separate the strands of Bourdelle's art into heredity, environment, Rodin's influence, and the archaic Greek, especially as the sculptor himself declared that he did not know the source of his own inspiration. "It is well to

listen to the voices in ourselves," he said among other things on that golden afternoon, and it is certain that he no more doubted "the voices" than did, at one time, his young country-woman, Saint Joan.

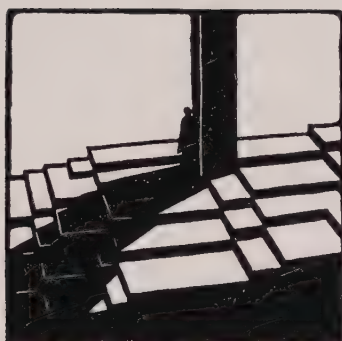
He continued, "I do not know from whence arises in me an irresistible movement of simple form, of purity of construction, of clearness of perception, but all of that is hooked (literally *accouché*) in me: it is my structure. I have never held for my art what one could call a method. My work follows some laws, but laws regulated according to the adaptation of the works, and according also to the material to be used." Then, as if fearing he had been beguiled into being too didactic, his face lighted up with the whimsical little smile that was so winning, and he added: "The arts are the devil and the Bon Dieu mixed together. Bad artists are those who have too much Bon Dieu, for the devil is the *Esprit Critique*. The Bon Dieu, for me, is when one thinks he is happy."

Truly the *Esprit Critique* overbalanced in Bourdelle's artistic life, but happily the Bon Dieu was the spirit of his home. Madame Bourdelle, in conventional form, has become known to all admirers of her husband's art. Perhaps she is best known as *La Vierge*, for, like Andrea del Sarto, "his virgin was his wife"; but she also served as the model for *Saint Barbara*.

The fact that Madame Bourdelle is a Greek gives a delightfully romantic touch to Bourdelle's biography. Cleopatra Sevastos was a sculptor herself when Bourdelle first met her, and one of the very few women who he believed might have become great in that art. In general Bourdelle did not think sculpture an art fitted for women. Madame Bourdelle gladly abandoned her own career to devote herself to her talented husband, and who shall say that her sacrifice was not just the element needed to transform Bourdelle's ceaseless energy, creative imagination, and great native talent, into that glorious, intangible thing that we call genius.

THEATRE

ROY MITCHELL, ASSOCIATE EDITOR



From Creative Theatre



A STUDY IN PLASTIC

A SCENE DESIGNED BY LEE SIMONSON FOR CLAUDEL'S "THE TIDINGS BROUGHT TO MARY," A PRODUCTION OF THE THEATRE GUILD. NO THEATRE BEFORE OURS HAS EVER POSSESSED THE POWER TO MIX INTENSE LIGHT AND DARKNESS.

THE QUEST OF PLASTIC

BY ROY MITCHELL

IN SO wide and complex an art as that of the theatre, with its extensive use of the materials and methods of the other arts, it is not difficult to see that there must be a constant shifting of allegiances and a constant change of emphasis laid upon one or another of the contributing arts.

There has been, for example, ever since the Italian Renaissance, a kind of theatre that has given special allegiance to the musician, so special that it has been content to forego most of what literature had to offer it, to accept a poor sort of painting, and almost entirely

to do without acting. In its exaltation of music, indeed, it has nearly forgotten the art of the theatre itself.

There have been times when the architect has laid a heavy hand upon the art of the theatre, and has built a house which has destroyed what it was intended to enshrine. Europe and America are full of architects' debauches that make theatre almost impossible. A huge structure was torn down in New York a few days ago—the Century—in which its designer had tried to combine the Baths of Caracalla with the needs of the theatre and succeeded only

in killing sound and sight so efficiently that in twenty years the art of acting never raised its head.

We are just emerging from a time when literature was master of the aliens in the theatre, when the actor, staggering under the writer's deep thoughts or chained to his limping poetry, had visibility and audibility but rarely did anything to justify either.

Then there was a long servitude to an inferior kind of painter, and we are just beginning to know to what an extent he reduced the theatre to inanity.

Whatever is new in the theatre of today and whatever will be vital in it tomorrow must arise out of the realization that under all the debris there is a living art of the theatre itself, that need not be thus burdened and that could be a fine and beautiful thing if only it were allowed to be obedient to none but its own laws.

The new movement of our generation has been a struggle for liberation; increase and abundance of life will come later. The present era is for austerity and the removal of paralyzing inheritances. Music enters this new theatre where it is needed, and no more. Merely fine writing stays in books, where it belongs. Architecture must not bind this new theatre to a builder's idea of what is beautiful but must set it free to do what the theatre itself has found beautiful. Painting? This is the immediate crux.

STAGE DIMENSIONS

Our actors, who are the true and only medium of theatre, are three-dimensional—they extend three ways in space. Those inferior painters knew only two ways in space and a trick for representing a third. So our three-space actor in a two-space world was required by the plot of the play to seem to believe in the three-spaceness of what the audience knew was only two-space. It created in him a gentle idiot air that people have associated with the actor ever since. Men prove that they are human only by the ability to know

three-space and to utter intelligible words. Failing to persuade people by the first means, the actor had to fall back on the second, and that is where we got the deluge of literature that overwhelmed us.

For a long time our solid actor barged around thus among the laws of perspective and our plays never got under way until the audience forgot how silly he looked. Only very recently did we think to give him a world of shapes that was as thick as himself, and consequently he has increased in believability ever since.

Nevertheless, although we are almost through with painted cloths, we have still with us in the theatre all the appurtenances of that thin world and we can never make our solid shapes as beautiful and as powerful in their style and arrangement as they should be until we have seen the end of the old mechanism, and, for that matter, until we have seen the end of the mind that thought a two-space world was good theatre.

ARCHITECTURE

We have, for example, the old proscenium, an architectural form based on the assumption that our play is a living picture, the critical meeting-place of play and spectator, upon which architects have loved to exercise their decorative talent no matter what it did to the play. We have still the rigid line of the stage edge which the architect would gladly have ameliorated with the broad steps he does so well, but the musician would not let him, nor would the painter; both had axes to grind. We still have the painter's curtain, and we have the expensive loft with its clutter of ropes that interfere with lighting. The painter needed the ropes for removing his up-and-along world. We still have the picture-frame lights, border, footlights, proscenium strips, used for lighting the painter's picture. We still have the shoddy velvet tormentors, the teaser, and the valance which are the painter's idea of how to enlarge and reduce the expanse of scene.

Worst of all, we still have the assumption that reality includes the auditorium up to the footlights and then unreality begins and includes the stage. This is the seeing-through-a-window, looking-at-a-mantel-shelf, peeking-through-a-hole, audience-not-supposed-to-be-present convention that makes our actors mere exhibits instead of flesh-and-blood artists in their own right.

NEW FORMS

The day that solid scenic forms came into the theatre it was written that all these must go. The theatre woke and rubbed its eyes. It demanded to know why it might not be as simple and unaffected as is the musician, or any other artist who presents himself. Why could it not set up a noble form in keeping with the play, right in the auditorium, and let the actor walk into it?

To what childish demand were we yielding when we drew a hard line across the theatre and said, "You are genuine, but we are only making believe we are"? Why must we always hide away in this alcove of a stage, keeping in the middle of it so that everybody can see us? Why must the circle of audience and play always be divided a hundred and eighty to a hundred and eighty degrees of a circle? Why might we not come forward and be seen from an arc of two hundred and seventy degrees? Why when we change scene must we always go to an elaborate look-like designed to deceive somebody, and why must each one be entirely different? What ten-year-old intellect devised the rules of this art? Must we forever be in the state of a magician who destroys his feat with too much apparatus, of a storyteller who cannot tell his story without tearing the house to pieces, of a laboring mountain that brings forth a mouse? Can we not find a technic simple and dignified and beautiful, that will let us get down to our real art of acting?

This is the modern quest of plastic in the theatre—from painted rags to shapes at least as solid as the actor, finally plas-

tic forms of theatre that will erase the old limitations of picturesque, and free us into a living form that can expand and contract at our will and can take all the vividness a forward dimension in space can give us.

Copeau, Jouvet, Reinhardt, Geddes, Jessner, Meyerhold and many others are seeking new shapes of theatre, each in his own way, and we will find more such shapes every year in America in the measure that we can set ourselves free from the hypnosis of the stereotyped "opry houses" that flooded this continent in the past forty years.

In terms of the new theatre the playhouse may have any of dozens of forms, and experience shows that the less it is like our Italian Renaissance houses the more power it gives to the actors. We have new control over light and color and new ability to get darkness. We have a new freedom from the narrative melodramas which can be better done by the motion picture, and we have new audiences.

Now if we can hold our own against our visiting artists, the musicians, the writers, the painters, and the architects, we may get a new revelation. Of course, it is all a matter of learning the essentials of our own art. We must teach the musician our needs of atmosphere, the writer our needs of motion, and the painter our needs of color and form in our medium, not his. We must teach the architect not to quarantine the stage and hem it in with his everlasting walls. We must get it straight with him that the bad architect is content to make something which is fine when the curtain is down. A better architect makes something that will still be fine when the curtain is up. The best architect, when he comes, will be the one who can give us something so containing and so fine in all its aspects that we will be able to do away with our curtain altogether.

When we have achieved these we can get on with another plastic still to come—plastic in our plays.

INDUSTRIAL ART

RICHARD F. BACH, ASSOCIATE EDITOR



"CIRCUS," ORREFORS GLASS BY EDWARD HALD



GLOBE OF ORREFORS GLASS BY EDWARD HALD
MADE FOR THE STOCKHOLM EXHIBITION OF 1930 AND AC-
QUIRED BY THE NATIONAL MUSEUM, STOCKHOLM, SWEDEN

FUNCTIONALISM IN SWEDISH ARTS AND CRAFTS

BY ALMA LUISE OLSON

A PLEASING FRANKNESS dominated in the setting for the modern Swedish arts and crafts shown at the Stockholm Exhibition through the summer. The grounds had an atmosphere of a sophisticated country fair. In architecture, the idea of functionalism prevailed. The time-honored scheme for exhibitions, of erecting monumental buildings in imitation of Moorish palaces, Buddhist temples, Chinese pagodas or even of the rococo and baroque and Renaissance moods of the West, was swept away, and an effect of extreme simplicity was achieved through the use of unornamented plain wall surfaces and vast expanses of glass to let in the light. Even the reticences of artist or craftsman, who formerly stood aloof with an alleged air of disinterest in the sale of the products he had created, seemed to have been brushed aside. In theory at least, the Stockholm plan was quite definitely one of stressing budgets and utility. But a gay note of festivity was also added. It was introduced by the simplest of means—hundreds of brilliantly colored flags and banners dipped in the deep-toned vegetable dyes of Sweden and thousands of Swedish flowers with the rich and vivid chalices that are characteristic of these northern latitudes.

For someone who has followed the Stockholm Exhibition, beginning months ahead of its actual opening and continuing through the whole summer season when the Swedish press was faithfully culling reports of comments made by the many visiting artists and architects and journalists from the whole western world, it has been interesting to observe wherein the actual accomplishment and net results differed from the original purpose and program of the Exhibition. To suggest such divergence does not imply criticism, in the main, but rather a

recognition of the sound integrity of the workers. For instance, the idea of functionalism applied to architecture was to subdue the background and make the buildings merely a frame for the objects to be exhibited. Instead it was just this very new note that got the bulk of attention. Few of the critics were lukewarm. In the condemnations there was much bitterness, even wrath. Those who praised also seized the opportunity to point out that E. G. Asplund, the architect, had done his task so well for exhibition purposes (over and over again it needs to be reiterated that he was not building town halls or churches or other edifices that were to survive through centuries) that it would be hard to improve on his results.

But there were also contradictions or paradoxes that proved to be disconcerting. An international public of cultivated taste has learned to know and love the Swedish arts and crafts. Suddenly to find them displayed against a mass of advertising signs was a development that seemed to fly in the face of the very spirit of functionalism, especially since the most outstanding advertisements had so little to do with products within the scope of the Exhibition plan. The happy slogan, "Vackrare Vardagsvara," meaning more beauty for everyday use, which Dr. Gregor Paulsson launched in the early days when he first began to work actively for the modern industrial art movement, threatened to be eclipsed on the Exhibition grounds by such admonitions as "Drink Pommae," a billboard that had a peculiarly insidious effect because it was set squarely against the verdure of the section of the beautiful city park, Djurgården, that lay across the bay.

For years the Swedish workers, in common with representatives of the modern industrial art movement the

world over, have been stressing the evils of meaningless imitations of the crafts on the part of the machine. Mostly it is ugliness that has resulted when the machine has copied the designs of the craftsmen. The modern idea, recognized everywhere, is that the machine can be and shall be the creator of its own type of beauty. All well and good. But with vague misgivings one begins to notice that the designs suited to the machine are now occasionally being appropriated by the craftsmen. If it was so fatal for the machine to borrow from the handicrafts, is it not equally fatal for them to borrow from the machine? The first-mentioned "ghost" still stalks around. At the Stockholm Exhibition one whole room was devoted to "sewing-machine embroidery!" Despite the assurances of a recent handbook on Swedish textiles, it was a little difficult to catch a whiff of the alleged fragrance of the Singer blossoms. As for the latter error, the best case in point of the machine atmosphere making inroads into provinces where it does not belong is the metal furniture introduced into the "ideal home." There is no snugness or coziness about steel bars. There is nothing to suggest escape from factory and office.

Indeed, the office made still another inroad into the Swedish ideal home of 1930. The office desk has been translated bodily into library and living-room. For the smaller rooms designed for boys and girls in the family, the desk was a replica of the ordinary stenographer's stand with a row of drawers down one side, just the kind that the professional New York City private secretary would scorn. The net effect in a modern Swedish living-room or bedroom is Spartan and needlessly austere. At that it is better than the old-fashioned Swedish home cluttered with knick-knacks or the standardized product of the living-room furnished principally with a stiff, prim, hard sofa and the ubiquitous round or rectangular table standing inhospitably and grimly in front of it. That combination of

sofa and table has indeed been the most standardized item in the Swedish pattern of life, not excepting the matter-of-fact and ever-recurring menus that one meets in many of the Swedish restaurants and hotels.

In the "ideal home" of the Stockholm Exhibition there was also much to evoke admiration. The workmanship of the cabinet-makers was a joy. There is a pleasing sincerity in their treatment both of the texture and the varying colors of wood. In the field of inlaying the traditional and conventional designs of Carl Malmsten are supplemented with spontaneous freshness in the work of Ewald Dahlskog, Sven Markelius, Carl Bergsten, David Blomberg and Kurt von Schmalensee, to name only a few of the architects who have made some of the most interesting contributions in the pronounced functionalistic mood. A word should also be said about revivals of old ideas in new settings—black horsehair for covering a set of sofa and chairs with wood in contrasting shade of vivid flame, or the "double-decker" bed so definitely identified with Swedish peasant home traditions that it managed to escape any opprobrium through suggesting a modern Pullman coach.

In the Exhibition sections devoted to the individual crafts the contributions were uniformly of the high standard that one expects from Swedish workers. Orrefors glass holds its own. There are imitations, to be sure, but many of the new trademarks—Kosta, Elme, Eda and others—have also a distinctive, characteristic note. Mostly they fall into the category of household products for everyday use. Colored tumblers are less popular in Sweden than in America, since ordinary drinking water plays no role in the Swedish luncheon or dinner menu and wine tends to lose its proper tang, with its complexion, when poured into glassware of emerald or cobalt.

Orrefors holds its own, but it remains essentially a *de luxe* product. The Exhibition showed many new and original



THE TEXTILE HALL. STOCKHOLM EXHIBITION



SWEDISH LIVING ROOM, SHOWING THE BEST USE OF STEEL IN FURNITURE



ORREFORS GLASS BY SIMON GATE

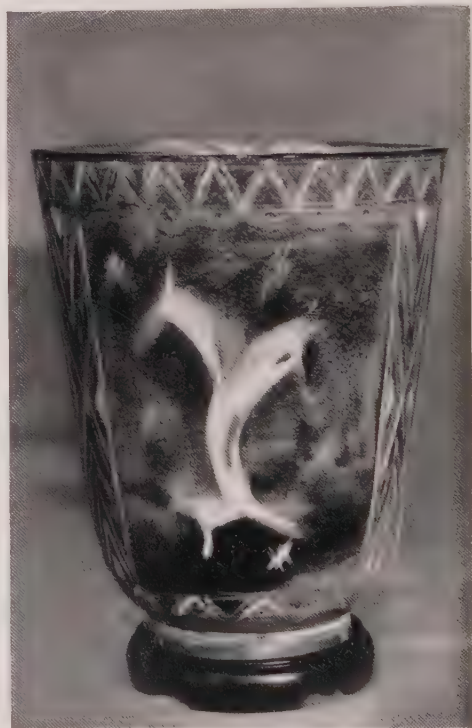
PURE FORM IS EMPHASIZED IN THIS NEW TYPE OF ORREFORS

designs in engraved crystal glass and increased skill on the part of the engravers, who are now taking their apprentices from the second generation. A magnificent globe, the work of Edward Hald, was immediately acquired by the National Museum of Stockholm. It is exquisite art of the highest order. Simon Gate, who formerly has stressed a very elaborate type of ornamentation, contributed a new note in heavy blown glass in a high bowl without decoration except a rim and base of black, the color having been introduced into the glass. It was one of the noblest experiments with pure form that was shown in the whole Exhibition.

The ceramics section showed the most striking advance in individual pieces designed for living-room or library or garden. Wilhelm Kåge, designing for Gustavsberg, has many variants of his "argenta" process—silver ornamentation on surface of soft green. But even more distinctive is his "farsta" product, a combination of golden brown with gray obtained by frequent firing and with an artistic variation in results. At

Gevle, Arthur C. Percy has decorated a bluish-gray feldspar faience with platinum and also a black faience with the same metal, which has the advantage over silver that it does not tarnish. In ceramics Ewald Dahlskog is following the lines of "inlay" with the same sort of stylization of simple pattern that one associates with his name. Ebeling, at Upsala-Ekeby, emphasizes the decorative feature in a pronounced design on bolder, more monumental lines. The St. Erik trademark also stresses the monumental often in landscape but sometimes even in the individual figure. The most pronounced sculptural note comes, as is to be expected, from Ivar Johnsson, who works also in the heavier metals as well as with terra cotta and with clay.

Of the various metals, it is Swedish pewter that has captivated the public fancy, both because of its extreme simplicity of pattern and because of its many practical uses. Candlesticks and



"FARSTA" URN BY WILHELM KÅGE

A PLEASING BROWN AND GRAY IS OBTAINED BY MANY FIRINGS



SILVER DESIGN BY JUST ANDERSEN

scones, ash trays and match and cigarette boxes, card trays, mirror and picture frames—all of these have their places in the modern home and "Svenskt Tenn" and other pewter trademarks have come to be recognized as the requirement of fine product. In silver one turns instinctively to two of the pioneering names—Jacob Angman, who has introduced the simple design for mass production, and Baron Erik Fleming, whose shop, "Attila Borgila," supplies the most distinctive individual note of rare charm. One of the newest names is that of young Prince Sigvard, second son of the Crown Prince, who as a student is making his first contributions in design. Karl Wojtech executes the designs of Wolter Gahn, and Wiwen Nilsson continues to stress a rigorous Spartan quality in his pieces. There is more than the usual amount of attention paid to jewelry and some very superior work in enamel. Cast iron and wrought iron,

chiefly products of Näfvekvärn, have a surprisingly limited showing.

In book bindings the emphasis is increasingly on making the costly leather cover stress the contents of the volume itself. Asta Witkowsky has done this effectively in a binding for a Bruno Liljefors biography. There is charm, combined with a suggestion of English influence, in the work of Ingrid Fogelmarck. The names of Dahlskog and Ollers, identified with ceramics and glass, reappear here, and the fame of Akke Kumlien persists despite the fact that his attractive and artistic title and text pages are branded as traditional by the newer groups. Those same groups have themselves in turn succumbed to a strong German and American influence in choice and handling of type faces, and they have not yet outrivalled the cool dignity possessed by the Akke Kumlien contribution.

One of the largest sections of the Ex-

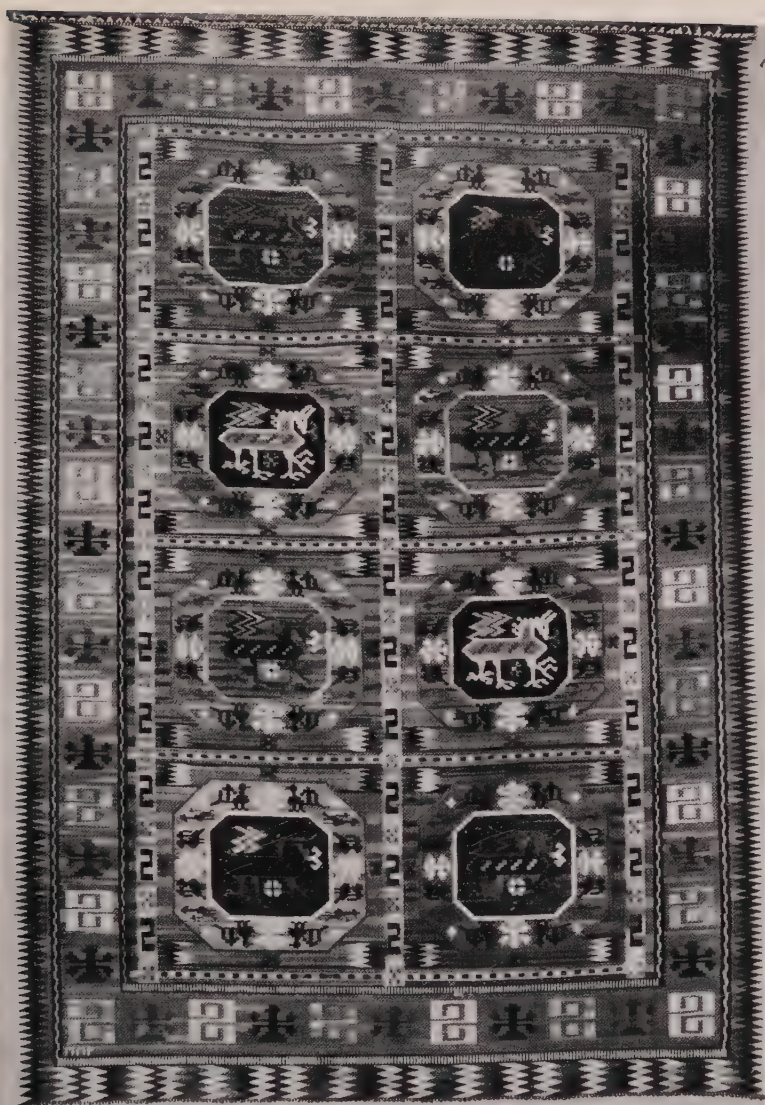
hibition was devoted to textiles. The exhibits fall into several distinct divisions. There is, for instance, the traditional peasant weaving of Sweden. By special dispensation, this section, where tradition is both alpha and omega, was granted a place in a 1930 showing, since it was in this field that the very tradition of craftsmanship itself was first reestablished after it was threatened by extinction following the Industrial Revolution. Another section is wholly in the new and modern manner. Here the geometric dominates in design of rugs and the best effects are combinations of soft pastel shades. The House of Elsa Gullberg is stressing the immediate relation between the tapestry or furniture or floor covering that it sponsors and the needs of the modern home. In *bas lisse* and *haute lisse*, elaborate tapestries have been executed by many workers, and one notes with pleasure that there are fresh and original motifs and pictures.

One grows a bit weary of the reiteration of the St. George and the Dragon or the Birger Jarl motifs that have been copied and recopied. In the ecclesiastical textiles there is also a new and original note. Among those who not only create new designs but also help to train and instruct in the craft of weaving are Elizabeth Glantzberg, Julie Wener, Martha Gahn and Greta Gahn, the latter identified especially with the very important movement to introduce a native Swedish contribution in the designs of the manufactured textiles. Although this work is still in the pioneering stage nevertheless it is definitely turned in the right direction.

The sum total of impressions gained from a survey of the separate crafts and arts at the Stockholm Exhibition is that the movement as a whole continues to represent a joyous adventure into new fields of beauty and utility on the part of the many workers and the still larger



SILVER COFFEE SERVICES DESIGNED BY NILS FOUGSTEDT



AN OLD PEASANT DESIGN IN MODERNIZED EFFECT

BY MÄRTA MÅS FJETERSTRÖM

number of visitors and observers. The Swedish talent is most pronounced in festive and aristocratic splendor. The ideal of adapting the results to the budget of the man in the street somehow gets lost. It escapes the craftsmen all too frequently, and even the critic and observer forgets that adverse comment is in order on this point if one is to adhere rigorously to the outline of the Exhibition programme as it was announced in advance.

On a very high level Sweden continues to contribute art to industry. Gratefully one observes that the contribution is art in industry and not industry in art! Just now, when the whole modern industrial art movement is subjected to so much conscious direction, that fact strikes the observer as being somewhat significant.

In this connection it is interesting to note that the Worcester Art Museum acquired in 1929 three examples of early Scandinavian weavings—a sixteenth century *Adoration*, similar to a tapestry in the Museum of Art and Industry in Oslo, with an identical border; *The Feast of Herod and the Decapitation of St. John*

the Baptist, also sixteenth century, similar to the Oslo Tapestry signed by Toto Rasmusdaater, and to a seventeenth century Norwegian tapestry in the Victoria and Albert Museum; and a third *The Wise and Foolish Virgins*, Norwegian, of about the same period, though probably a little later. Writing of these tapestries in the *Burlington Magazine*, and the *Bulletin* published by the Worcester Art Museum, Mrs. Siple has said:

"In all probability such peasant designs as these were evolved, with minor changes of costume, from early Gothic patterns. This theory is entirely consistent with what we know of thirteenth and fourteenth century wall paintings and stained glass, two arts which in early as well as later years were probably closely related to that of tapestry design."

There is another excellent example of early Norwegian tapestry in this country, *The Adoration*, bearing the inscription "Anno 1625," exhibited at Luther College, Decorah, Iowa, and described in the *American Scandinavian Review*, Volume XII, 1924.



"ABBOT HANS"

A LINEN TAPESTRY, EMBROIDERED WITH SILK, SILVER, AND GOLD THREADS
DESIGN BY RUTH FISCHER, EXECUTED BY THE SAINT BIRGITTA SCHOOL

ARCHITECTURE

JOHN IRWIN BRIGHT, ASSOCIATE EDITOR

THE ROMANCE OF
THE SKYSCRAPER
BY CHARLES M.
GAY WITH AN EDI-
TORIAL NOTE BY
JOHN I. BRIGHT



"THE PYRAMIDS," NEW YORK

A PRINT BY D. J. RUZICA, INCLUDED IN
THE NEW YORK CAMERA CLUB EXHIBITION

THE ROMANCE OF THE SKYSCRAPER

BY CHARLES M. GAY

[Mr. Gay's article on the skyscraper, which appears in this issue, stresses its romantic aspect almost to the exclusion of any other quality. It is well that he has done so, for the subject is worthy of such a treatment. During the last fifty years we have learned how to increase the height of commercial buildings by ten, fifteen, twenty times the previous, world-wide, age-old standards. There is something breath-taking in this sudden acceleration heavenward. What a powerful appeal to the spectacular when we can think of the leader of a great industry seated in a tower so high that its head is lost in the clouds! This is an atmospheric phenomenon that may be often observed during periods of low barometric pressure and is somewhat reminiscent of Zeus on Mount Olympus.

But when one ceases to applaud the physical act of building and inquires into the reasons and the wisdom for such a violent rupture with the traditions of the past, one cannot be too certain that all is well with the world. Our great cities are being metamorphosed at a terrific tempo with but small concern as to the ultimate outcome. We are making progress, but in what direction and in whose interest are questions which are beginning to be raised, the honest answer to which will not always swell our self-complacency. We have learned how to increase the number of rentable units per square foot of lot, but we dismiss as of no concern of ours that far more important feature of the problem—the practicable ratio of the number of people to the square foot of city. This refusal to face all the realities of the problem will entail a day of reckoning, unpleasant as those days are apt to be.

The only new feature embodied in the construction of the modern tall building is the method of using the horizontal bearing beam. The architects of Gothic cathedrals employed the load-bearing column and the non-bearing curtain wall exactly as we do today. As now with us, the strength and composition of materials imposed limitations as to height and form. The steel column is only a modification of the stone pier, but the horizontal metal beam is a new device. When the search first began for a method to increase the height of business structures Gothic principles were neglected and an effort was made to develop the classic bearing wall. Study and experiment finally brought back the pier and the structurally functionless curtain wall and, with the addition of the beam, the skyscraper became possible.

This form of building has been hailed as the expression of true American architecture. But before that label is definitely accepted it might be well to ponder on the fact that the most significant feature of its construction, its real and original gift to the art of building, the metal horizontal bearing beam, has not as yet received adequate attention as an element of design. We are still fascinated by mere height, regarding it as a thing in itself, admirable. However, there are signs that a better considered point of view will soon prevail, and the architecture of today will take its due place as illustrative of a passing mood in our national life.—J. I. B.]

THE skyscraper, with its elevators and its boiler rooms, its steel frame and fireproof construction, its busy offices and hurrying inmates, may seem to many of us as being the least romantic of all conceivable things, the true child of materialism, the profitable product of dollars and cents.

On the other hand, whenever our

mood wanders toward romance, our thoughts forthwith turn to wondrous and adventurous tales of imagination and surprising incident, of bold undertakings in new fields, of bringing reality to fanciful dreams.

And, as a matter of fact, such an imaginative tale is the true story of the skyscraper, for it was reared as the result of



WALL-BEARING CONSTRUCTION

imagination and fancy, of adventuring boldly across uncharted seas, or pioneering in unknown lands.

First, of course, there was the incipient demand on the part of business for more floor space. One cannot adventure very far, even in romance, unless there exists an incentive for adventuring. And this incentive began to be very real after the Centennial Exposition in 1876. Growing commerce in our large cities called for additional areas for its accommodation, and the constant pressure of demand thus established and maintained a market for the rental and sale of buildings. As the business population increased in a given area there was an accompanying rise in the price of land, making it desirable and even necessary from the pecuniary viewpoint to house the maximum number of people per square foot of city. Transportation was beginning to speed up. Times were ripe for a great and radical change. Imagination and fancy were flirting with the problem, and pioneering voyages upward were about to begin.

Beams of iron had been employed for

several years to support the floors in the interior of buildings, but these beams had always been carried on walls of brick or stone. This arrangement was very satisfactory for four or five-story buildings, but if the number of stories were increased to ten or twelve, the thickness of the masonry walls required to support the additional floors with their loads of furniture and human beings would be so great that much valuable space would be lost. Then, too, the time required to build such walls and their costliness were serious objections. In the early eighties the sixteen-story Monadnock Building in Chicago was erected with walls fifteen feet thick at the basement level. This was, I believe, the greatest height to which burden-bearing walls were ever carried. In 1890 the World Building was built in New York. It contained thirteen stories in the main part and six stories in the dome, and the walls, although sustaining their own weight only and carrying no floor loads, were twelve feet thick at the bottom. It is, then, not difficult to understand that, for

practical reasons, the height of buildings with bearing or even self-sustaining masonry walls was limited to twelve or sixteen stories, and that even this height entailed great loss of valuable floor space and the almost prohibitive expenditure of time and money in construction.

During the period from 1855 to 1870 other bold adventurers had set forth to follow the lure of their imaginations into the realms of mechanical lifting devices. Even the most energetic American business man would hesitate to climb ten or even six flights of stairs to his office several times each day, but fortunately his legs and his temper were saved by that inventive spirit, the elevator man. One of the earliest passenger elevators was installed in 1859 in the new Fifth Avenue Hotel, in New York, a six-story building. The elevator car was fitted upon a vertical screw shaft which was turned on bearings by a steam engine, the car traveling up and down the rotating shaft as a nut moves along a revolving bolt. Another elevator of this kind was placed in the Continental Hotel in Philadelphia in 1860. Such mechanism was found to be cumbersome and exasperatingly slow, and in 1866 the first suspended elevator was installed in the Saint James Hotel in New York. So far, it is seen, the business man was forced to climb four or five stories to work on his own feet, but in 1868 the first office building in the world to contain a passenger elevator, the original Equitable Life Insurance Society Building, was erected on Broadway in New York.

Thus we have arrived at a day in the early eighties when sixteen-story office buildings had been erected with elevators to serve the many superimposed stories, but with masonry walls, preposterously thick and heavy, monopolizing valuable space in the lower stories, bringing tremendous loads upon the foundations. Had a limit to high buildings been reached? Was there nothing more for the romantic adventurers to discover?

But imagination was not yet dead and, in 1884, W. L. B. Jenney embarked upon a voyage of discovery, which was to bring to America the true basic element of tall buildings and to bestow upon America the empire of the skyscraper. This wonderful discovery was the iron cage, known as skeleton construction. As we have seen, up to this time, although the floor beams were of wrought-iron they were supported on masonry walls and in buildings of ten stories or more, these walls by necessity were of tremendous thickness. Then Jenney in the Home Insurance Building in Chicago dared to imagine a cage composed of wrought-iron horizontal beams supported by vertical cast-iron columns, thereby bringing into being an iron skeleton absolutely independent of the walls. This discovery has made possible the real skyscraper, for without it a height of perhaps ten stories would have remained the economical limit. The skeleton frame presents a method by which construction can be brought to any height, and in the early days of its use the only restriction was the thickness and cost of the enclosing walls. Even if the walls did not support the floor loads, they must still support themselves and must be firm and stable. It is evident that the higher the walls rose into the sky, the thicker they must be throughout their height, and especially at the bottom in order to stand erect, these tremendous masses of masonry occupying valuable store and office space and calling for prohibitive amounts of labor and materials. Unlike any previous building, the enclosing walls are hung upon the skeleton frame, its weight being supported at each story by the wall beams and the columns. Its thickness, usually twelve inches, is only that required for an unloaded wall one story high. It acts merely as a curtain to keep out wind, cold and weather, and it often frames in the glazed expanses of large window openings. It makes possible the laying of walls midway between roof and street level independently of any walls above or below. In 1887 the first building to combine these new achievements

was erected in Chicago. It was fourteen stories high, constructed with a skeleton frame of steel beams and cast-iron columns, and with the street walls supported at each story upon the skeleton frame. This change about in the function and use of masonry walls from heavy load-bearing members to simple enclosures and the introduction of the iron skeleton, cage-like frame were real revolutions, absolutely American in origin and character, bestowing upon America at last a truly indigenous architecture.

But it was necessary for pioneers to venture forth yet again to round out the new discoveries and to consolidate them into a perfect empire. Four tributary provinces must be developed, those of steel, of building materials, of foundations, and of mechanical equipment.

We have seen that the first skyscrapers were built of cast-iron columns and wrought-iron beams. Today our buildings are constructed of steel. The main difference between cast-iron, wrought-iron and steel is the proportion of carbon. Cast-iron contains the most carbon and is hard and brittle, capable of supporting great vertical loads, but easily broken by cross-strains or bending. Wrought-iron has less carbon and is more ductile and flexible, thereby being more able to withstand the stress of bending. It is for these reasons that the columns of the early skeleton frames were of cast-iron and the beams of wrought-iron. Soon after 1880, engineers began to recognize that steel was superior to wrought-iron for constructing bridges, and its production greatly increased in the United States. In 1889 the first skyscraper was built with a structural rolled-steel frame, both columns and beams, and rolled-steel has ever since remained supreme as the structural material of very high buildings. The making of steel has been so perfected that the product is absolutely reliable and standardized. Its chemical composition is regulated with the greatest accuracy during manufacture, and the methods of testing are most exact. The calculations to determine the

sizes of the beams and columns can therefore be depended upon, for we know exactly the strength of steel and just what it will do. The improvements in the manufacture of steel have consequently contributed a very necessary part in the development of the skyscraper where accuracy of calculation and reliability of material are of supreme importance. Without the perfect dependability and tremendous strength of steel, both in bearing and in bending, the tall building could never have been reared to the tremendous height it has attained.

The great size of the skyscraper has emphasized four requirements in the materials of which its walls, floors, and partitions are composed. These requirements are resistance to fire, lightness of weight, speed of erection, and economy of cost.

In case of fire, in order to assure the opportunity of escape and also to minimize any possible loss, it is essential, not only that the location of stairways and elevator shafts should be carefully considered but that the exterior walls, the partitions and the floors must be made of fire-resistant materials. The first material used was ordinary brick made from clay, but although very satisfactory in its resistance to fire, it is far too heavy in weight. Hollow blocks made from clay were next invented, and these blocks remain as our great fire-proof material. Later developments are hollow gypsum, concrete blocks, and, for floor slabs, cinder concrete. These materials all have great resistance to fire, much more than has steel, and consequently not only are they used in the floors and walls, but also to surround and protect the steel beams and columns from failure due to high temperatures. Interior doors and windows and door trim, base boards, picture mouldings, and furniture of pressed steel have also been perfected to replace the combustible wood equipment.

Every piece of material used in constructing the skyscraper has to be supported by the steel skeleton structure and finally by the foundations under



GOthic CONSTRUCTION, SHOWING PIERS AND CURTAIN WALL

the columns. Consequently, the unit weights of the building materials have a very real effect upon the necessary sizes of the beams, columns, and foundations and upon the total cost of the building. Two very strong and very fireproof materials, brick and stone concrete, have been generally discarded for floor slabs because of their great weight. Cinder concrete, hollow blocks of terra cotta, concrete and gypsum are now most commonly used for floor construction, interior partitions, insulating and steel fireproofing, for they are light in weight

and consequently effect real economies in the cost of the supporting steel and the foundations. Hollow clay blocks weigh about one-fourth as much as brick.

In 1880, as the buildings began to rise higher and higher with ever greater weights, difficulties were encountered with the foundations. For thousands of years heavy stone foundations had been used on solid earth and wooden piles in soft or wet soils. As the loads upon the footings became greater, the buildings on stone foundations began to sink,

especially in Chicago, which lay only a few feet above the lake on a bed of soft muck. To prevent settlement an effort was made to spread out the foundations under each column so that the load per square foot on the soft soil would not be greater than it could bear. The greater the area of the foundation, the less load per square foot—this is the theory of the spread footing. Since stone is not strong in bending, it was necessary to step down the footing under each column to form a great pyramid, each layer of stone projecting only slightly beyond the one above it. The entire basement was often filled up with these enormous stone pyramids; in fact many early tall buildings may be said to have no basements. The first improvement was made by using railroad steel beams in two courses, the upper layer placed across the bottom layer. The resistance of steel to bending being much greater than that of stone, the projections beyond the column on all sides could be increased, the depth of the footing was consequently much less, and basements could be introduced. As buildings still rose to greater heights, the loads became enormous and the skyscrapers continued to settle, sometimes equally throughout and again with a definite leaning to one side, it became more and more evident that solid rock or reliable hard pan was the only sure foundation bed and the bold pioneers determined to penetrate to rock and place upon its solid surface the sure and certain bases for their columns. But what tremendous difficulties had to be overcome to carry out these expeditions with success. If the bed rock were only four or five feet below the surface of the ground, we have but to scrape away the earth and run up a building of fifty stories or more. The blasting out of rock, so often seen in excavations, is to provide basements and sub-basements for the heating and mechanical equipment, not because of engineering necessities. But, on the other hand, if the rock were fifty or a hundred feet below the surface of the

ground with muck, water, slimy clay and quicksand above the rock, the struggle to sink the foundations without damage to surrounding buildings, without drownings, cave-ins or suffocations, the struggle to reach the goal through excessively disheartening and apparently impossible conditions was, indeed, worthy of the most exalted imagination and the most unconquerable courage. With this problem confronting them, new methods and new devices, never before imagined or employed, were invented, the open caisson and the pneumatic caisson, steel tubes and concrete piles, steel-sheet piling and coffer-dams, protecting the men, shoring up the treacherous soil, underpinning old footings, slipping new foundations under adjoining buildings and always and continuously fighting the water, water the arch-enemy of excavations, pushing it back with dams or air pressure, pulling it out with pumps, but slowly and surely sinking down to the solid bed rock one hundred feet below. And all this done at first by trial only, by daring to follow a dream, with no tradition, no precedent, until today we have well-tested methods, scientific theory tried by experience, to construct, without fear, foundations for all potential loads in all practicable conditions.

Together with the endowments of steel frame, fireproof building material and adequate foundations, the new skyscraper is equally dependent for existence upon its mechanical equipment, its elevators, its plumbing, its heating, lighting, and ventilating. All these classes of equipment were exalted as the buildings rose in height, for, without them, the entire functioning of the completed construction would have been impossible. Extraordinary improvement and development was achieved in all this equipment, in the speed and safety of the elevators, in the automatic control of the heat, in the pumped delivery of the water, and in the availability and security of the electric light. Their functions in the skyscraper may be compared to blood vessels and nerves in the human body, and their importance is as great.



SKELETON CAGE CONSTRUCTION

So far we have considered only the adventurings on the structural side, those leading to the fundamental internal changes of the framework. We have seen that the fruits of these adventures were so eagerly seized by architects and engineers and so gallantly adopted that a new architectural type has been created

with new functions and demanding new formulae. It is perhaps not strange that the forms and formulae for the exterior treatment were not so rapidly discovered. The new framework at first was clad in very ancient dress. Clinging to the traditional ideas of good proportion, the effort in the early tall buildings was to

make them appear less tall, to emphasize the horizontal lines and shadows, to band them across with heavy belt courses and cornices, and to pretend that their walls were solid masonry with no skeleton of steel. But one cannot continue indefinitely to pretend. As the buildings grew higher and more nearly scraped the sky, the new forms of construction more insistently cried out for external recognition and expression. "We are tall buildings, we demand to look tall; to rear ourselves to such incredible heights is something to be proud of, we insist that we express ourselves." And so at last expression is given, by recognition of the terms of modern construction. The soaring vertical lines of the columns and the horizontal interruption of the bearing beams are allowed the proper emphasis; the unimportant walls are filled with glass; unmeaning decoration is suppressed.

Curiously enough, a building law has unintentionally presented conditions greatly adding to the picturesque and romantic side of our skyscraper, the "Zoning Law." By this law, first adopted in New York in 1916, a building in certain districts of the city can rise only to a limited height, depending upon the width of the street, without being stepped back. The stepped-back portion may rise to another limited height, and then must again be stepped back. These restrictions apply to three-quarters of the ground area of the building; on the remaining quarter a tower may rise to any altitude the owner may desire. The result has been to permit the designer, under specific conditions of lot size and isolation, to exercise his feeling for grace and sweep of line and form. The huge building can be treated as a single four-sided composition, which is equally presentable and harmonious from any point of view.

But tall buildings are erected not only to house business. Apartment houses, hotels, hospitals, and even churches, having already covered entire city blocks, spring into great heights to obtain the space and area they need. We

are impelled, then, to salute tall buildings as a recognized feature of American architecture, and, as such, a true expression of certain dominant traits in the American character.

We have seen that the first aspirations toward tall buildings achieved ten stories, with a total height of one hundred feet; from 1885 to 1890 the floors increased to fifteen and sixteen in number, rising two hundred twenty-five feet. Until 1895 a sixteen-story building was considered to be the highest structure it was practical to attempt, this limit being imposed by economy, safety, and appearances. But the adventurers launched new galleons, longer and stronger voyages were undertaken; by 1900, twenty-five and even thirty-story towers soared into the sky for three hundred fifty feet, and the name of skyscraper was well deserved. In New York alone, the forty-nine-story, six hundred-foot Singer Building has long been dwarfed. The seven hundred fifty-foot Woolworth Tower of fifty-eight stories is an old wives' tale; the Chrysler Building, containing sixty-three floors and rising eight hundred eight feet, has just been completed; and the Empire State on the old Waldorf site is but a few months old. This last building has eighty stories and scrapes the sky at a height of over a thousand feet. Stronger adjectives to tell of this achievement cannot be used than those employed in 1900 to describe the wonders of the thirty-story prodigies, and undoubtedly in 1950 the same adjectives will be brought out to serve their purpose for the yet unknown marvels of that day. Tall buildings grow faster than tall words.

But to the gentlemen adventurers, the pioneers, the conquistadores who, serene in the infallibility of their imaginings, ventured forth into these unknown structural worlds, must be awarded the true honor of the skyscraper. We have their theories for our scientific basis, their daring feats for our safe precedents. The romance of the skyscraper, the romance of the most spectacular feature of American architecture is theirs.

MUSEUM ACCESSIONS



CHRIST MEDALLION
THE GUELPH TREASURE

FRANKISH, EIGHTH CENTURY. PURCHASE FROM THE
J. H. WADE FUND, THE CLEVELAND MUSEUM OF ART



PICASSO

WOMAN WITH THE LOAVES

RECENTLY GIVEN TO THE PENNSYLVANIA MUSEUM OF
ART BY CHARLES E. INGERSOLL OF PHILADELPHIA

MUSEUM ACCESSIONS

BOSTON The acknowledged policy of working toward improved quality rather than increased size of exhibits has brought some additions of outstanding merit to the collections of the Boston Museum of Fine Arts. Over five hundred and eighty thousand dollars were spent during the year for new accessions and many important gifts were received.

Among the outstanding paintings purchased were the ceiling by Giovanni Battista Tiepolo from the Mocenigo Palace in Venice; Van Dyck's *Isabella de la Warr*; *The Virgin of Humility* by Giovanni di Paolo; and Veronese's *The Dead Christ Supported by Angels*.

The Eastern Art Department was enriched by the addition of a distinguished collection of bronzes from Luristan and an important Persian stucco relief of the thirteenth or fourteenth century.

Many additions have been made to the collection of ornamental designs in the Print Department—particularly for the use of designers and students—including early seventeenth century Italian designs and hundreds of eighteenth century examples. The collection of northern engravings has been strengthened by the addition of one of the finest known sets of Dürer's woodcuts of *The Life of the Virgin* and also by many prints dating from the seventeenth century to the present.

A group of twenty-seven Peruvian textiles, a gift of the Director, Edward Jackson Holmes, adds some hitherto unrepresented examples to the Museum's splendid collection of textiles from that country. Several rare Egyptian textiles have been acquired also.

Among the outstanding treasures that came to Boston in 1930 is the statue of Aphrodite, in part a purchase and in part the gift of Mr. and Mrs. Holmes. It has been installed as a memorial to one of the Museum's great benefactors, Mrs. W. Scott Fitz.

DENVER The acquisitions of the Denver Art Museum during the fall quarter have been most noteworthy. Nearly every medium has been represented in these gifts, but the splendid development of the Indian Department is outstanding. It has more than doubled in size since 1926 and numbers at the present nearly a thousand exhibits.

Two oil paintings, *Dawn*, *Anna Marcovna's*, by F. Drexel Smith; and *Windows*, by Elizabeth Spalding; a bronze bust, *Coomara Swamy*, by Arnold Ronnebeck; thirteen pieces of old Japanese textiles; and some excellent prints are among the additions.

DETROIT Through the agency of Howard Carter, two Egyptian Old Kingdom

limestone reliefs have been acquired by the Art Institute. Egyptian sculpture of this period is so extraordinary, both plastically and culturally, that representation of it in the collection is of the first importance, and the two examples in question come from the period between 2750 and 2625 B. C., in which the art of low relief reached its finest development. They have the additional interest of retaining traces of the color that covered them originally. In the *Bulletin* of the Institute for January, E. P. Richardson has a most interesting article on the reliefs and the Egyptian theory and technique that were responsible for their creation.

There is hardly a better means of learning to know the work of an artist than by studying his drawings and preparatory sketches. The selected group of French drawings of the nineteenth century recently acquired by the Detroit Institute will certainly help the student to a fuller understanding of the painting of the period. Although the group comprises only seven drawings and a water color, it represents a



GIOVANNI DEL BIONDO MADONNA AND CHILD
GIFT OF SAMUEL HENRY KRESS TO THE ISAAC DELGADO MUSEUM
OF ART, NEW ORLEANS

cross-section of the work of the period which illustrates almost all of its phases.

Among the other recent accessions are nine Whistler lithographs, purchased for the Department of Prints and impressions of fine quality, and two miniatures by John Wesley Jarvis, probably painted about 1810.

A notable recent addition to the collection of the HARTFORD CONNECTICUT Wadsworth Atheneum is Corot's *View of Rouen*, about which the *Bulletin* says: "Here is no virtuosity and little mystery, save that of genius; the freshness of first vision—as in Claude's drawings—and still the adjustment of planes, the perfect diminution of detail and all the skill of the classical landscapes of the studio, in which the painters of the seventeenth century remodelled and enhanced an idyllic or heroic Italy. . . . Today Corot seems to summarize the potentialities of the nineteenth century almost more fully than any other one man."

Two Indo-Persian miniature paintings, *Baz Bohadur, an Indian Prince*, and *Portrait of an Indian Princess*, have been added recently to the collection of the Museum of Fine Arts. These are typical examples of the Mughal School, seventeenth century, and such is their purity of design that, although they are very small, their decorative effect on the wall at a distance is as great as when they are held in the hand.

The intense and personal quality of the work of Wanda Gag, so attractive to artist and layman alike, is effectively illustrated in the two lithographs just acquired for the print collection of the Museum, *Lamplight* and *The Stone Crusher*.

An aquatint, *Paris Night*, and a woodcut, *Nude before Mirror*, both by Emil Ganso, have been purchased recently. Like all of Ganso's work, they are distinguished by a sure feeling for graphic pattern.

A memorable addition MINNEAPOLIS has recently been made to the Print Collection—the rare series of Giovanni Battista Piranesi's *Le Carceri D'Invenzione*, purchased through the Martha Torrance Wallace Memorial Fund, which was given to the Minneapolis Institute of Arts in 1925.

Of this Prison Series, extremely difficult to find because of its rarity, William M. Ivins, Curator of Prints at the Metropolitan Museum, says: "The Prisons are direct and smashing, full of endless untiring energy and vitality. But they tell no tale, they do not lend themselves to discussion, and they have no associational appeal. They are something more and greater and infinitely rarer than any of these, they are perhaps the nearest approach ever made in engraving or etching to that logically impossible thing, the pure and unadulterated work of art in which manual felicity and human interest play no part. And, incidentally, if one may dare to speak of color in black and white, they are undoubtedly the most sumptuously magnificent prints ever made."

The *Bulletin of the Associates in Fine Arts at Yale University* announces that since the last number, a series of accessions has come to the University Art Gallery which has so enriched Yale's collections that the various galleries are crowded. "The result is that a center of prime importance is fast developing for the study of certain aspects of art from the historical, critical side, paralleling that development from the creative side which has heretofore been the more noteworthy achievement in the arts at Yale."

Outstanding in the series of gifts is the magnificent and comprehensive "Mabel Brady Garvan Collection," presented by Francis P. Garvan, and consisting of American silver, furniture, glass, and prints. The gift was made under circumstances which enable the University to take a vital step forward

in spreading knowledge of American art.

Two splendid anonymous gifts are: a carefully selected collection of prints and drawings in memory of Frederick Benjamin Kaye, and a group of sixteen works by contemporary American artists. These, with the numerous paintings, drawings, and works in the decorative arts that have been presented, supplement the existing collections in a most fortunate manner. Also, through the Associates in Fine Arts Purchase Fund, various purchases have been made which round out the collections.

Among the important purchases is that of one of the great colored tile lions that decorated the Ishtar Gate at Babylon, bought from the Staatliche Museum in Berlin, a significant addition to the representative series illustrating the earlier phases of art.

One of the outstanding
NEW ORLEANS events of the season in artistic circles of New Orleans was the formal installation in the Isaac Delgado Museum of Art of a fourteenth-century tenpera painting on a panel—the *Madonna and Child* of Giovanni del Biondo of Florence. This is in its original architectural frame.

The donor is Samuel Henry Kress of New York, who last year gave the Houston Museum of Fine Arts a *Holy Family* by Lorenzo Lotto.

The Pennsylvania Mu-
PHILADELPHIA seum of Art has put up- on exhibition Picasso's painting, *Woman with the Loaves*, gift of Charles E. Ingersoll of Philadelphia.

The painting, a half-length study of a Spanish peasant woman, done in 1905, is serene, distinguished, and monumental in design, and, in color, restrained red, clay, and gray. Adolphe Borie, well-known Philadelphia painter, commented upon the acquisition as follows: "The pleasure, delight, and stimulus to be derived by art students and those generally interested in twentieth-century painting by this gift to the Museum is well-nigh inestimable. There

are, in my opinion, few as important paintings by a living artist in an American Museum."

Through the generosity
ROCHESTER of Mrs. James Sibley Watson, Albert Pinkham Ryder's beautiful, mystic painting *Storm Rock* has been added to the permanent collection of the Memorial Art Gallery of Rochester.

Ten prints have recently been added to the Gallery Collection, two as the gift of Mr. and Mrs. Watson, and eight by purchase. The prints are the work of the following artists: Edith Jane Bacon, Hans Jager, Arno Nauman, Norman Janes, Davenport Griffin, Paul Landacre, and Jan Wittenberg.

The permanent collec-
SAINT tion of the City Art Mu-
LOUIS seum of Saint Louis has been enriched by a representative portrait by Sir Joshua Reynolds, the gift of James F. Ballard. The portrait is of Robert Hay Drummond, Archbishop of York and Chancellor of the Order of the Garter. It was painted in 1764.

Through recent purchases from the income of the Eliza McMillan Fund, the Museum has come into possession of a group of five early American portraits: a *Self Portrait*, by Ralph Earl; *Colonel Mendes I. Cohen*, by Rembrandt Peale; *Mrs. Bergen*, by Samuel F. B. Morse; *Mrs. William Steele*, by Samuel Lovett Waldo; and *Thomas Birch*, by John Neagle. The group was selected from the exhibition of early American portraiture held at the Museum during November.

Twenty-four pieces of Lalique glass, acquired this season for the permanent collections, illustrate the gamut of the style of France's Master Glassmaker.

The Toledo Museum of
TOLEDO Art has published a comprehensive and beautifully illustrated catalogue of its accessions during 1930.

FIELD NOTES

DEALING WITH LOCAL ART EVENTS
HAVING MORE THAN LOCAL INTEREST

LEILA MECHLIN, ASSOCIATE EDITOR

NEWS FROM PHILADELPHIA
NEWS ABOUT BILLBOARDS
ALSO TRAVELING EXHIBI-
TIONS. FORT WORTH AND
WASHINGTON. MANSHIP
MEDAL AND THAT FOR CE-
RAMIC ART. AT THE METRO-
POLITAN, THE PENNSYLV-
ANIA AND THE CLEVELAND
MUSEUMS. CALIFORNIA,
BOSTON AND RHODE ISLAND
PARIS, LONDON, BERLIN



JOHN WELLS

PORTRAIT OF MRS. GEOFFREY WALTHER

VOTED THE BEST OF THE YEAR AT THE ROYAL ACADEMY, BURLINGTON HOUSE, IN 1927

FIELD NOTES

IN THE year 1931 was brilliantly opened at the Art Club by Alice Kent Stoddard and Mary Townsend Mason, two Philadelphia artists whose place in the affections of the community is secure, to judge by the throng of persons at the private view, and again on January ninth, when the Gold Medal of the Art Club was formally presented to Mrs. Mason. Her canvases showed her to be primarily a joyous colorist. Exuberant flower pieces, still-life arrangements expressed in tones that fairly sang, and outdoor sketches full of spontaneous vitality could hardly fail to awaken delight in the beholder. Her paintings gave evidence of the faculty for making swift decisions, and her differentiation of delicate gradations of white was both masterly and tender.

Alice Kent Stoddard's swift and sure attack has stood her in good stead in the painting of children, and she hurdled the difficulties inherent in the medium of oil paint with an enviably easy stride which is the reward of much practise. Direct and frank, she avoids the pitfall of sentimentality even when the subject is beguiling enough to justify it. The exotic blonde beauty of *Mary and Anne* and the winsome charm of little *John Chew* were not caught at the expense of character, folded up though that individuality was in the bud. Every age is an interesting age to an artist, and Miss Stoddard does not confine herself to portraits of children. She can render the glimmer of light, the silky sheen of skirts or the fluff of fur without that calculating materialism which throws a deadly blight over many portraits. In the summer she wisely turns to the sea for inspiration, and her picture of a lone gull on an isolated rock makes one hope that she will develop her second vein more fully as time goes on.

The Art Alliance showed a handsome group of decorative portraits by John Wells, a young English painter who be-

gan exhibiting at the Royal Academy in 1920. Mr. Wells is a careful craftsman who superimposes glazes of color upon a solid basis of considered drawing and underpainting in the manner of the old masters. His study of the chemistry of pigments led him to eschew the facile and direct methods so generally in vogue and to adopt the conscientious, if more laborious habits of the art of the past, in which patience was a necessary element. Evidently a man of taste, with an appreciation of the fine distinctions of type in a society more complex than our own his work has that romantic quality which is appropriate to the long galleries and great halls of castles and country houses abroad. It has form and design and demands a good setting. The artist has the aristocratic flair for costume. Most arresting was the *Portrait of Mrs. Geoffrey Walthew*, a lady wearing a "robe de style" of palest mulberry and ivory brocade, and attended by two magnificent Borzoi dogs. Everything in this picture showed pedigree, but with it all the young woman was unmistakably modern, having that boyish air that marks the girl of today.

The spotlight of public attention seems to have been focussed on the portrait painters recently. At the Newman Galleries the first "one man show" held by Maurice Molarsky made an excellent impression. Born in Russia, but entirely American in training, Molarsky has contributed to the large exhibitions for some years canvases distinguished by rich strong color and competent draftsmanship. He enjoys setting forth in striking arrangements the flamboyant beauty of women who glow like red geraniums, but the more restrained solidities of prominent citizens were handled with equal adequacy, and his portrait of the art critic, Eugene Castello, was a beautiful interpretation of all that was Castilian in a character known to the art world of Philadelphia only in his less fortunate days. The portrait of the artist's father was notable

for its thoughtful sincerity. Maurice Molarsky was one of the first students of the Pennsylvania Academy to receive a Cresson Travelling Scholarship. The Cresson Scholarships have not been as much discussed in the press as the awards of the Prix de Rome, but if the best work of the recipients could be gathered together it would make an impressive display, upholding in creditable fashion the honorable traditions of the Academy.

Four virtuoso dancers have gladdened Philadelphia with their performances. In reviving afresh the most ancient of the arts, such great artists as Ruth St. Denis, Mary Wigman, Ted Shawn, and La Argentina offer both inspiration and delight to the painters and sculptors. Which of us who saw her can ever forget the glamorous enchantment of the "Incomparable Pavlova"! She gave us the Bacchante's joyous frenzy, the shining Fire Bird of ancient legend, who seemed to touch the ground with difficulty and most poignant of all, the Dying Swan, subsiding piteously in a quivering heap of ruffled feathers. She painted imperishable pictures for us on a vast canvas made of air, and carved a thousand statues for the halls of memory.

EDITH EMERSON

A Conference on Roadside Business and Rural Beauty, called by the National Association of Real Estate Boards and the Outdoor Advertising Association of America, was held in one of the conference rooms of the United States Chamber of Commerce, Washington, on January eighth, the Honorable George Wharton Pepper, former United States Senator from Pennsylvania, presiding. The purpose of this conference was to consider organization interests and to present a survey of present conditions with the object of establishing a common meeting ground, affording a solution of the difficulties.

Among the invited organizations rep-

resented at the conference were the Advertising Federation of America, the American Automobile Association, the American Federation of Arts, the American Nature Association, the Art Center of New York, the Association of National Advertisers, the Department of the Interior, the General Federation of Women's Clubs, the National Association of Real Estate Boards, the National Council for the Protection of Roadside Beauty, the Outdoor Advertising Association of America, and the National Grange.

The American Civic Association and the Garden Club of America declined the invitation on the ground that there was no solution.

The Department of the Interior was represented by Secretary Wilbur, who in a brief address admitted a youthful fancy for billboards advertising the circus and at the same time expressed a great desire to see every possible means employed to conserve America's beauty. The dual purpose, he said, of such a conference was to unfold a new America to the people and at the same time to try to recover some of that beauty which, through neglect or thoughtlessness or ruthlessness, has been lost.

Senator Pepper proved an ideal chairman, quick in thought, tactful, and infinitely patient; but even so, the conference came very near going on the rocks when Mr. Pack of the American Nature Association endeavored to secure from Mr. Kleiser of the Outdoor Advertising Association a definite statement in regard to the latter's standpoint concerning billboard advertising. Mr. Pack frankly expressed the belief that there was no place on rural highways or byways for billboard advertising. Mr. Kleiser claimed that his Association was in favor of preserving the beauty of the highways and of removing certain unsightly business therefrom but was not willing to commit his Association to what he called "discriminatory legislation."

A suggestion made by Mr. Nelson of the National Association of Real Es-

tate Boards with regard to the possibility of framing a state law which would permit the zoning of certain roads, limiting or eliminating thereon, on petition of 75 per cent of the property owners, billboards, lunch stands, filling stations, et cetera, and compensating by additional appropriations for highway improvement, met with general favor, and before the conference was concluded a continuing committee was appointed consisting of the following: Mrs. W. L. Lawton, Chairman of the National Council for the Protection of Roadside Beauty, who has rendered such valiant service in roadside improvement, the restriction of billboards thereon; Mr. Pack of the American Nature Association; Mr. Montgomery of the American Automobile Association; Mr. Nelson of the National Association of Real Estate Boards; Mr. Kleiser of the Outdoor Advertising Association; and a representative of the National Grange; together with representatives each of the American Civic Association and the Petroleum Institute. This committee was approved unanimously by those participating in the conference. When the conference adjourned it was understood that the committee as appointed would continue the study of the situation and would, when prepared to report, reconvene the conference for further action. It was generally felt that progress had been made.

The American Federation of Arts was represented at this meeting by the Secretary, Leila Mechlin.

Preceding this conference, significant action had been taken by the Maine Hotel Men's Association at their annual meeting in Bangor, at which a resolution was passed recommending that, in keeping with the spirit of the Maine State motto, members of this association agree to take down all of their own roadside billboards and to endorse the proposed legislation for the control of billboards by taxation to be presented to the next Legislature.

Immediately following the conference,

drastic action was taken in Washington by citizens' associations, committees of Congress, and the Park and Planning Association to rid the highway approaches to the National Capital of billboard advertisements in anticipation of the great Bicentennial Celebration of the Birth of George Washington to be held in Washington in 1932. There seems to be a steady increase in public opinion opposing this method of advertising, and if the signs of the times are correctly read it will sooner or later have to come down.

The American Civic Association has issued two interesting illustrated booklets, both the result of surveys made by Mr. and Mrs. W. L. Lawton of the National Council for the Protection of Roadside Beauty, one on *Roadsides of Oregon*, the other the *Highway Entrances to Washington, the Federal City*. The latter has an introductory statement by Frederic A. Delano, President of the American Civic Association, and Treasurer of the American Federation of Arts. The American Nature Association, 1214 16th Street, Washington, has published for the National Council for the Protection of Roadside Beauty a bulletin which gives a nation-wide survey of the subject at the present time. L. M.

As a rule the Federation's exhibitions start on circuit in the autumn, but this season several notable collections have gone out since the opening of the new year.

For example, thirty paintings were taken from the Corcoran Gallery's Biennial Exhibition and sent directly to Phoenix, Arizona, where they were on view during the month of February. This collection will go to Memphis, Tennessee, in March, and to the Baltimore Museum in April.

Beginning February first a group of sixteen paintings by Modern Artists lent by the Phillips Memorial Gallery started on a circuit of American colleges, opening at Dartmouth and con-

tinuing for two weeks, after which it went to Williams. From March first to fourteenth this exhibition will be at Mount Holyoke, then possibly at Wellesley, certainly at Smith, Ohio University, Athens; and, from May seventh to twentieth, the Oklahoma College for Women, Chickasha.

An exhibition of special importance which started on circuit February first consists of twenty-two portraits by the same number of distinguished American portrait painters assembled and shown with the purpose of demonstrating to the public the high standing of our own painters in this field, and the excellent quality of the works which are being produced. This exhibition during February was at the City Art Museum, St. Louis. In March it goes to the Telfair Academy, Savannah.

Through O. C. Gangoly, Editor of *Rupam*, Calcutta, a new group consisting of eleven paintings by a distinguished East Indian artist, Mr. Chakravarty, has been brought to this country and is being circulated by the American Federation of Arts. An unusual feature of this exhibition is a panoramic roll painting about eight or ten inches in width and more than sixty feet in length. Arrangements for displaying this painting, either as a frieze or on rollers, are being perfected under the advice of J. Arthur MacLean, of the Toledo Museum of Art.

The American Federation of Arts is fortunate in having secured from the Brooklyn Society of Etchers a rotary exhibition of one hundred prints selected from their most recent annual. This exhibition went to Western College, Oxford, Ohio, in February, and is scheduled to be shown successively in the Currier Gallery, Manchester, New Hampshire, at Amherst College, and in the Brooks Memorial Gallery, Memphis—a varied and delightful exhibit.

In response to numerous requests, the American Federation of Arts is sending out this year a Pottery exhibit comprising one hundred and thirty-five pieces by the leading American potters.

This exhibition was assembled for the Federation by the Society of Arts and Crafts of Boston and had its first showing in the Society's rooms in January. In February the collection was shown in the Toledo Art Museum; in March it goes to Davenport, Iowa, and successively to Akron, Ohio, Denton, Texas, and Memphis, Tennessee. The showing was enhanced in attractiveness in Boston by the addition of wall hangings from the Society's sales collection.

One other exhibition sent out recently should be mentioned also—an Honor Awards Exhibit assembled by the Southern California Chapter of the American Institute of Architects, comprising photographs and plans of small houses, et cetera, which had its opening engagement at Lincoln, Nebraska.

Despite the prevalent financial depression, the Federation has been quite successful this season in the matter of sales, one hundred seventy-eight having been effected.

L. M.

The first traveling exhibition sent out by the
 FORT WORTH TEXAS American Federation of
 Arts was in response to a request from Mrs. Charles Scheuber, Librarian of the Carnegie Public Library, Fort Worth, Texas. This exhibition led to the establishment of an Art Association in Fort Worth, also a little gallery, and the extension of art interest throughout the state. That was in 1910, and Fort Worth has had an exhibition of paintings from the American Federation of Arts every January since.

The Twenty-second Annual Exhibition which opened in the Carnegie Public Library on January tenth, continuing into February, comprised thirty-nine paintings and a group of twenty-two prints, the latter a unique feature in connection with this exhibition. These were all the works of members or associates of the National Academy of Design, and were selected chiefly from the Academy's Winter Exhibition by George



EXHIBITION OF POTTERY BY LEADING AMERICAN POTTERS

THIS EXHIBITION, CIRCULATED BY THE AMERICAN FEDERATION OF ARTS, IS SHOWN IN THE ROOMS OF THE SOCIETY OF ARTS AND CRAFTS, BOSTON, BY WHOM IT WAS ASSEMBLED.

William Eggers, formerly Director of the Worcester Art Museum, now head of the Department of Art of the College of the City of New York.

A most excellent review of the exhibition as a whole was written by Sallie Blyth Mummert, art writer of the Fort Worth *Star Telegram and Sunday Record*, who said in part: "Never have the walls of the art gallery in our Public Library sparkled so brilliantly as since the opening of the 22nd annual exhibition circulated by the American Federation of Arts. . . . Some of the painters with more modernistic tendencies are absent from this collection and will be missed by some. But the National Academy sticks close to its time-honored traditions and no one can but feel that this show has undeniable dignity and sanity, rare beauty and inspiration."

The Fort Worth Art Association conducted a prize essay competition in the schools during the exhibition. The

first prize was won by a little girl in the sixth grade, who chose as the subject of her essay, F. Luis Mora's painting entitled *New Americans*. "This picture appeals to me," she said, "because it shows what America means to people who never have had a chance. They have an earnest, hopeful look on their faces. Although they look a little bewildered now I'm sure they will try hard to be good Americans if they are given a chance. They expect this country to be a paradise and they believe all the marvelous tales about it that they have heard. This picture was painted by one of the best figure painters in America. His mother was French and his father was Spanish, but he became an American by choice."

The first prize in the second class was won by a girl in the fourth grade who wrote on Oscar Berninghaus' *October*. She said in part as follows: "I like the picture *October* by Oscar Berninghaus

because I have been to Taos, New Mexico, near where it was painted. In this picture I think the artist wants us to first notice the Indian and the pumpkin he is hiding, for he has placed the Indian in the foreground and has made it the largest figure in the picture. I think it is late afternoon in October because of the purple, gray and green shadows on the distant mountains. I think the artist has used beautiful colors in this painting. *October* makes me feel as if the Indian and pumpkin were real. When I was in New Mexico I saw many Indians like the one in this picture."

At the opening of the exhibition members of the Fort Worth Art Association and the Public School Art Society acted as hostesses. Refreshments were served. Various Fort Worth organizations acted as host or hostess on special afternoons during the course of the exhibition; and on Saturday mornings talks were given for school children.

AT THE SOCIETY OF WASHINGTON
WASHINGTON Artists held its Fortieth Annual Exhibition in
D. C. Washington during the
month of February. This
exhibition was held in the halls of the United States National Museum assigned to the National Gallery of Art. Prizes were awarded as follows: for portraiture to N. C. Wyeth for a painting entitled *The Crystal Gazer*; for landscape to Eben Comins for a painting of *Dogtown Common*; for still life to Jack J. Greitzer for a painting entitled *Still Life with Red Flowers*; and for sculpture to Eleanor M. Mellon for a portrait of *Benjamin Kreiton*. These awards were made by a jury consisting of Robert Spencer of New Hope, Pennsylvania, Joseph T. Pearson of Philadelphia, Roy Brown of New York, and J. Maxwell Miller of Baltimore.

The Phillips Memorial Gallery changed its exhibitions February first, rearranging all of its galleries and devoting one exclusively to a memorial exhibition of the works of the late Preston Dickinson.

At the Corcoran Gallery of Art the exhibition of water colors by members of the Royal Society of British Artists, of which Philip de Laszlo is President, and for which the American Federation of Arts has arranged a circuit this season, was shown during February. At the same time a recent portrait in oils of the Crown Prince of Italy by Philip de Laszlo was exhibited.

The experiment of evening openings during the Corcoran Gallery's Biennial Exhibition evidenced a growing interest on the part of the public. On the first evening the attendance was about five hundred; on the last evening the attendance had grown to fifteen hundred. No special attractions other than the exhibition were offered.

Special interest invariably attaches to the series of print exhibitions at the Smithsonian Institution from October to June. The January exhibition comprised etchings by Abbo Ostrowsky, the February exhibition etchings by Herman A. Webster. Despite the fact that no effort is made to effect sales during these exhibitions and those who desire to purchase have to go to some trouble to do so, sales are comparatively numerous and substantial.

Two Russian artists both naturalized citizens, one of Boston and the other of San Francisco, were painting portraits in Washington during the mid-winter; Jacob Binder of Boston, for twelve years a pupil and associate of the late Joseph de Camp, painted as a private commission an excellent portrait of the Honorable Robert Bacon, Representative in Congress from New York; and Gleb Ilyin of San Francisco painted a full-length portrait of Mrs. Herbert Hoover in Girl Scout uniform for the Girl Scout Headquarters in New York. Both portraits are in the academic manner.

Under the auspices of the Washington Society of the Fine Arts, Kingsley Porter, Professor of Art at Harvard and well known for his writings on art and archaeology, lectured on *The Sculpture of the Irish Crosses* in January and



THE DIONYSUS MEDAL BY PAUL MANSHIP
RECENTLY ISSUED TO MEMBERS OF THE SOCIETY OF MEDALISTS

Homer St. Gaudens in February. The latter's subject was *Vagaries of Present Day Art*.

At the Arts Club exhibitions follow in quick succession throughout the season; interesting lectures are held from time to time, musical programmes arranged, plays given. On the evening of February second the Arts Club's Eighth Bal Bohème took place, the great art festival of the national capital, well staged—a beautiful spectacle.

The face of the medal bears the classic head of Dionysus, the divinity of Greek mythology whose counterpart was Bacchus of the Romans. The son of Zeus and the mortal Semele, whose mortality was too actual to survive the flaming ardor of the god-head, Dionysus fulfilled a spectacular career in keeping with his sensational origin. It was he, to quote Milton's lines, "that first from out the purple grapes, crushed the sweet poison of misused wine."

The decorations shown upon the head of the deity are in keeping with his attribute as the god of revelry.

Below is seen the *Kylix*, the broad, shallow cup used at the banquets of the ancients. A beautiful example in the Berlin Museum, decorated by the Greek vase painter Hieron, depicts the figure of Dionysus with a circle of maenads or bacchantes in joyous dance. In the center of this cup, within, Dionysus is shown communing with a satyr, one of his satellite creatures.

So, on the reverse of the medal, two satyrs are treading the winepress. Their stupid faces, pointed ears, goat legs, and tails, betray the dominance of animal instincts which their master Dionysus exemplifies.

This description is by Mr. Manship himself, who adds, in conclusion, "The

MANSHIP'S has lately issued its second medal to members.
DIONYSUS
MEDAL

It is the work of Paul Manship and is dedicated to Dionysus, who first discovered the magic of the grape. According to the announcement sent out by the Society of Medalists, it was inspired by recent echoes of public sentiment, and departs from the traditional serious expressions of medallic art, giving a lighter and gayer touch to the commemorative idea. The purpose of the sculptor's design is to express the apotheosis of

"The Grape than can with Logic absolute
The Two-and-Seventy jarring Sects confute:
The sovereign Alchemist that in a trice
Life's leaden metal into Gold transmute."

as Omar sings in FitzGerald's words.

medal is not conventional. It is subtly humorous, and is symbolic of a present-day attitude toward certain restraints of the times. Thus it is commemorative of an era."

The Society of Medalists was organized a couple of years ago with the purpose of advancing interest in medallic art, and plans to commission each year two medals from among our best known American sculptors, these to be distributed exclusively to members. The sculptors to execute these medals are chosen by the Society's Advisory Board, consisting of Herbert Adams and James Earle Fraser. The design of each medal is to rest entirely with the sculptor, leaving him free to create a medal worthy of his highest inspirations. The designs will therefore probably cover a wide range of general interest, such as natural history, sport, conservation, forestry, aviation, and current architecture.

To Myrtle Merritt French
 MEDAL FOR of Chicago the Charles
 CERAMIC ART Fergus Binns medal for
 high achievement in ceramic art has lately been awarded. This medal was established in 1925 by the Alumni of the New York State School of Clay Working and Ceramics to mark the twenty-fifth anniversary of the appointment of Professor Charles F. Binns as Director of the School, announcement being formally made at the commencement exercises held at Alfred University, with which the school is connected.

The medal was designed and modeled by Professor Binns' daughter, Miss Elsie Binns, and the award was made by a distinguished jury on which the American Ceramic Society, the National Terra Cotta Society, the United States Potters' Association, the Ceramic Guild of Alfred, the Northwestern Terra Cotta Company, and notable experts in the field of ceramics were represented.

Mrs. French is head of the departments of ceramics at the Chicago Art Institute and at Hull House, Chicago, both of which departments she has

brought to their present high standing. She was also, for a number of years, head of the Summer School of Pottery at Alfred, where, through her teaching, she exerted a wide and beneficent influence. She was active in the organization of the Art Division of the American Ceramic Society, through which the various art potters of the country have been brought together for the discussion of common problems.

The first year, 1926, the Charles Fergus Binns Medal was awarded to Marion Lawrence Fosdick, Professor of Modeling and Pottery at the Alfred Ceramic school, who is likewise one of the outstanding teachers of pottery in the country. The year following the award was made to Arthur Eugene Baggs, whose achievements in the field of ceramic art included the designing and producing of the Marblehead Pottery, Marblehead, Massachusetts, and research and production with the Cowan Potteries in Cleveland, Ohio. Mr. Baggs has since that time been appointed Professor of Ceramic Art at Ohio State University. Other recipients of this award have been Frank Graham Holmes, of the Lenox Potteries, Incorporated, of Trenton, and Stanley Gano Burt, of the Rookwood Potteries, Cincinnati.

At the Metropolitan
 AT THE Museum of Art during
 METROPOLITAN the month of March two
 MUSEUM new exhibitions open—
 OF ART one a loan, a Memorial
 Exhibition of the work of
 Robert Henri, and the other a special showing of a collection of lace and costume accessories, many of the pieces from the Jubinal Collection, given to the Museum by Mrs. Edward S. Harkness. The important anonymous gift of American and European decorative arts, with its particularly interesting examples of American furniture and English and Irish glass, is still being exhibited in the American Wing; the February *Bulletin* of the Museum carried an article on it and illustrations of a number of pieces.

Of exceptional importance also is the acquisition of a gold plate from a sword sheath, beautifully decorated in relief with a battle of Greeks and barbarians. It is the first good example in this country of the Greek antiquities found in Southern Russia in the graves of Scythian kings, of which the Hermitage in Leningrad has such splendid specimens. Three scramasaxes, one of the first century, B. C., to the first century, A. D., and the other two of the sixth century, the gift of George D. Pratt, are representative works of so-called barbaric art. As the Museum's armor collection has comparatively few specimens from the Late Iron Age and the Dark Ages, these three enriched daggers are a welcome addition. A group of nineteen bronzes found in Luristan, in western Persia, represent the art of a branch of Iranian nomads, an art which has only recently come to the attention of scholars.

Free symphony concerts are to be given at the Museum on the four Saturday evenings of March as the gift of Clarence H. Mackay.

EDUCATIONAL WORK AT THE PENNSYLVANIA MUSEUM

The Pennsylvania Museum of Art has issued an impressive little folder announcing Museum lectures, gallery talks and gallery guidance, from which one learns that any one desiring to see the collections of the Museum under expert guidance may secure the services of Stewart Dick to the extent that his engagements permit. This service is free to members of the Museum and to schools and other organized groups who have made appointments in advance. To others a small charge is made. Clubs and other organizations in the Philadelphia metropolitan area desiring illustrated lectures on subjects related to the works of art in the Philadelphia Museum at Fairmount, or at Memorial Hall, may secure the services of Mr. Dick by application to the Museum. Some of the subjects offered by Mr. Dick are *Italian Painting*

of the Fifteenth Century, Venetian School, Early Flemish Painting, Dutch Painting of the Seventeenth Century, Watteau and French School, British Portraiture, British Landscape, and Oriental Art. All of these lectures are illustrated with lantern slides. As such calls are very numerous and the possible number of engagements limited, a nominal fee of twenty-five dollars for each has been established.

At the Museum, Rossiter Howard, lately appointed Educational Director, has arranged for a series of six lectures by distinguished visiting scholars in March and April in connection with the opening of the Mediaeval section of the Museum.

PUBLIC
INTEREST IN
GUELPH
TREASURE

According to reports received from Cleveland, the Guelph Treasure, with its beauty and fine craftsmanship, its historic associations and religious significance, aroused an enormous amount of interest on the part of the general public when exhibited in its entirety at the Art Museum. Twenty-five hundred persons attended the opening reception, by invitation, and on the following day, Sunday, three times that number stood in line waiting to pass through the sequence of tiny galleries in which the Treasure is shown, afterwards scattering through the galleries and the ground floor lobbies where the European section of the Carnegie International was simultaneously shown, together with the Oriental porcelains and the Harkness laces lately acquired and placed on view. During the full three weeks period 77,000 people visited the Museum. The significance of this attendance is evident in comparison with that of last year, when the highest record for a full month was thirty-six thousand.

The Guelph Treasure was shown in a group of seven small rooms built within one of the Museum's galleries, affording a beautiful setting, the warm gray walls of the rooms and the black velvet backgrounds in the cases serving as perfect

foils to the soft shimmer of gold and jewels, of which the reliquaries, crosses, and portable altars of the Treasure are made. The arrangement of the rooms was such that only a few of the pieces were to be seen at a time, and a minimum number of the hosts of visitors was in evidence. A central octagon was surrounded by four rooms and two alcoves, a corridor affording a vista through the octagon.

During the course of the exhibition over one hundred lectures and gallery talks were given by members of the Museum staff, among which were numerous lectures by William M. Milliken, Director.

IN A
SAN
FRANCISCO
BUSINESS
BUILDING

More and more American artists are being called upon to decorate the great buildings erected for business purposes. The Stock Exchange Building and the Stock

Exchange Lunch Club of San Francisco have commissioned works from such well known artists as Diego Rivera, Mexican painter, Ralph Stackpole, Robert Boardman Howard, Otis Oldfield, Ruth Cravath, Adaline Kent, and Clifford Wight. The latest addition to the group is Edward Bruce, who has painted under commission a large and impressive picture of San Francisco's business district and magnificent bay as an over-mantel for the room of the Governing Board of the Exchange. This painting, which is five by six feet in dimensions, is framed as a panel. In the foreground are the towering buildings of the lower city grouped with regard to contrasting effect rather than photographic exactness in such wise that each building may be identified, while in the background are the Marin hills, the shore line of Richardson's Bay, and the intervening waters.

Paul Dougherty, well-known marine painter who now resides in Carmel, made the following comment upon this painting: "Edward Bruce has produced a work of singular and original beauty.

Skyscrapers rise up to a central group outlined against the blue waters of the bay. The outlying neighborhoods cluster on the hills above the near shore. One senses rather than sees the myriad windows, the city's eyes; or the depth to the street levels below. It is a picture of a great centralization of man's energy and will; set beside blue waters it can but momentarily displace or agitate, amidst hills whose sculptured flanks answer its challenge of power with their impassive eternity. When I consider the difficulties solved, the pitfalls of commonplace illustration avoided, I must rank this the finest rendition of a modern city I have yet seen. To Edward Bruce's already distinguished reputation this picture must bring added luster."

Edward Bruce, whose wife is a Californian, a member of a distinguished California family, has after years spent in New York and Florence, now taken up his residence near Monterey.

Word has been received
INCREASED from San Francisco that
INTEREST Lloyd LePage Rollins
IN who, since last Septem-
CALIFORNIA ber, has been Director of
the California Palace of

the Legion of Honor, Lincoln Park, San Francisco, has been elected director, also, of the M. H. de Young Memorial Museum in Golden Gate Park in that city. Both museums belong to the city and county of San Francisco, and are supported for the most part by taxation. Both are controlled by Boards of Trustees, of which six members are identical. The plan of having the same director for both will, it is thought, prevent duplication of effort and enable the two museums to get more closely in harmony, complementing one another. The De Young Museum has had no director heretofore, but has been administered by a curator, George H. Barron, who will continue to serve as head of the new staff.

On February fourth there opened in the California Palace of the Legion of



EDWARD BRUCE

SAN FRANCISCO, U. S. A.

A PAINTING IN THE GOVERNING BOARD ROOM, SAN FRANCISCO STOCK EXCHANGE

Honor an exhibition of paintings, drawings, and lithographs by Henrietta Shore, contemporary California artist. Miss Shore is a native of Canada, and has worked there, in Mexico and elsewhere, but is now a resident of California.

Beginning February eighth a collection of prints by contemporary American artists is also to be placed on view in the Palace of the Legion of Honor, together with a group of drawings in tempera by Corot.

The Print Makers Society of Califor-

nia has at the present time five exhibitions of prints on circuit—three in California, one in Oregon, one in New Mexico. The last is being circulated by the Federation of Women's Clubs. It is in the schools of New Mexico, it will be remembered, that the pupils are so well informed concerning contemporary print makers that they demand invariably original work, and in some instances have acquired quite notable small collections, earning the purchase money through various methods, one little chap by picking dandelions. This work

in New Mexico was instituted through the effort and initiative of Mrs. L. C. Osburn, at one time Chairman of Art, New Mexico Federation of Women's Clubs.

The Print Makers Society of California holds an International Exhibition annually, and from May to October issues to its members and others a four-page bulletin giving the latest print news, of which Howell C. Brown is editor. It also distributes a print a year to its members, thus encouraging fine production.

Serious and jocose exhibitions of modern art
BOSTON HAPPENINGS held stage center in the

Boston art world contemporaneously with the annual in-fluttering of operatic songbirds from Chicago. A Pablo Picasso show of works in oil, gouache, water color, and charcoal was hung by the Harvard Society for Contemporary Art, Lincoln Kirstein, President, as January ended. It mattered little, of course, to the reputation of a foremost personage in European art, now fifty years old, what was thought in a provincial American community of his depictions of heavy-limbed nudes and cubistic still-lives. To Boston, of the intellectual backwaters, this was an educational opportunity made possible through the generosity of such lenders as Leo Stein, Professor Paul Sachs, Mrs. John Alden Carpenter and several New York galleries. Some of the Boston reviewers found Picasso a master; some a mountebank. Their personal views, at this period of history, were not important.

There was hung for a month in the converted stable at 40 Joy Street the sixth annual exhibition of the Boston Society of Independent Artists, Incorporated, free-for-all at five dollars, as heretofore, and with the paintings placed alphabetically. It was not, of course, a hundred per cent modernist show. Professional artists of various groups exhibited in it, as did some amateurs whose work was found to be not even as clever

as that of "Pavel Jerdanowitch," of recent newspaper notoriety.

Entrance of the Germanic Museum, Harvard University, into the class of exhibiting institutions may be forecast from a well-attended Kuno Francke memorial exhibition of this winter. Honoring the late founder and curator of the museum, J. Pierpont Morgan and other owners of important German prints lent their treasures for a six weeks' show in mid-winter. These ranged in character and quality from the rarities of anonymous masters before Dürer to the contemporary Lyonel Feininger, of the Dessau Bauhaus.

After the successive excitements and incitements of showings of Russian ikons and Mexican paintings, the Boston Museum of Fine Arts may have seemed to some a duller place while its principal contemporary exhibition was one of the photographs and designs comprising the annual exhibition of the Boston Architectural Society. Even under close examination one would not say that these pictures of important public, ecclesiastical, and residential structures projected for every section of the United States were as stimulating to the desire for novelty as was the recent display at Cambridge from the Dessau Bauhaus. It did reveal, however, that, working within the Gothic and classical formulae New England architects are having a large share in the rehousing of the American continent.

The importance of the Mrs. Frederick T. Bradbury bequest of about four million dollars is stressed in the Museum's report. It comes at a time of increasing deficits. As the proviso requiring use of part of the bequest for building another addition to the museum does not specify any date at which such construction must be started, and as the decorative arts wing, recently completed, is ample to take care of immediate needs for space, the Bradbury bequest may be held for the present as an income-producing fund. Last year's expenditures for works of art exceeded half a million.

F. W. COBURN

NOTICES TO MEMBERS The Museum of the Rhode Island School of Design keeps its members informed concerning exhibitions, lectures, and other activities through the medium of weekly post cards. These announcements are so worded that they can hardly fail to create interest and induce attendance, for instance the following: "

"Providence people are never forgetful of their seafaring forefathers upon whose enterprise the early prosperity of the city was built, and much interest is being shown in the exhibition of ship pictures now in the museum. Therefore you will want to hear the gallery talk on 'Old Ships and Ship Pictures' by Mr. Clarkson Collins who is sure to present much of interest to those who would know more about a fascinating subject." This lecture was given while a collection of ship pictures were on exhibition in the museum.

"An unusual collection of silver luster, and copper luster in variety, share honors with the ship pictures." Hence this note: "It is interesting to go from the cases of silver luster in the Brownell collection up into the Early American Portrait Room where the American silver is on display and see how closely the potters followed the silversmith's models."

February first came this news: "An Exhibition of Water Colors by Winslow Homer, especially assembled by the Museum, will open with a reception to members, on Friday, February sixth. It will include very choice examples of Homer's work in this medium, courteously lent to us by art institutions in Cambridge, Boston, Worcester, New York, Hartford, Brooklyn and Chicago."

"The great London Exhibition of Persian Art is the outstanding event of the season in the works of art. Dr. Rudolf M. Riefstahl has just returned from London and will give an illustrated lecture in Memorial Hall, Wednesday evening, February fourth, at 8:15 o'clock. You are cordially invited to be present."

"On Sunday, February second, at 3:30 o'clock, Mr. Roger Gilman will

speak in the Museum on 'Spaniards as Men and Artists.' Having visited Spain within the year, Mr. Gilman brings to us fresh facts about the art and life of that sunny, fascinating land."

PERSIAN
ART IN
LONDON

The International Exhibition of Persian Art, opened to the public as I write these notes, is of such extent, such varied and enthralling interest that it is impossible to treat it in detail in the space here at my disposal. What I propose to do, therefore, is to give a general impression, returning at some later time more fully to subjects such as the pottery or delightful miniature paintings. But of course it is the carpets which claim the first and, to my judgment, the greatest place. When we have passed through Galleries I and II, and studied reliefs of subject races or courtiers paying their homage, from the Palace of Xerxes or Darius at Persepolis, boldly designed lions or winged bulls, almost Assyrian in character—for this wonderful people took from all sides, even from Egypt and, generations later, from their Arab and Mongol conquerors—we come in Gallery III upon the great carpets, which cover the whole center of the floor space and walls, and are a joy to behold, a revelation of design and glorious color.

What is certain to catch our attention at once is the great twelve-sided carpet, in silk pile on silk warp, from Shah Abbas' tomb at Qum, which occupies the central floor space, surrounded cleverly with a framing of box-wood and imitation cypresses, which actually appear in exquisite decoration round the border of the carpet itself. The lighting here is so arranged as to fall direct on the carpet, light throughout in key, white, blue crimson, yellow; and the effect is simply dazzling. This is lent by the Persian Government, and I gather from experts that the fine "Hunting-Carpet," hanging in the place of honor in the same room and lent by the Poldo-Pezzoli Museum of Milan, is no less valuable, while the "Garden Carpet" from Vienna (Figdor

collection) treats a favorite theme of the Persians, which they vary with animals, such as the leopards attacking deer.

At this point I feel that, without being tedious, some brief account of the historical side of these wonderful textiles will be useful. We may commence this, as far as the textiles go, with the conquest of Alexander the Great (the stone and metal work goes back of course far earlier) which naturally brought a strong Hellenizing movement into Persian art. But, in the long struggle of Parthia against Roman dominance, it was to the East that art went mostly for inspiration, and yet more so when under the Sassanian Kings (A.D. 221-642) native art blossomed forth again. Then came the Arab conquest of Persia with the gradual acceptance of Islam, which gave a new impulse to woven fabrics, while the later Mongol invasion brought Chinese elements into Persian art, which always accepts, but recreates into its own forms of design. All these elements became united when about 1500 the Safavid Shahs brought Persia under a new national dynasty, which for two centuries gave splendid patronage to the textile arts. It has been said that "the beauty of the Persian fabrics of this golden age almost defies analysis—harmony of color, feeling of line and composition, above all superb execution," and in fact the finest carpets shown here, such as the "Hunting Carpet," the great "Qum carpet," and those no less beautiful in Galleries IV and V belong to this wonderful creative period.

I must mention now the pottery and tiles, reserving them for fuller treatment in a later notice, but I will say here that in the splendidly bold designs of some of the bowls and vases shown here I recognized the source of inspiration of that great craftsman, the late William de Morgan. The whole exhibition needs time, indeed, to let its message of Eastern beauty be appreciated and absorbed. As my conclusion here I will mention one very remarkable feature, the great model of the portal of the

Masjid-i-Shah at Ispahan, reproduced faithfully in form and color. Before this marvelous gateway with its rich tile-work and color we seem to be entering the world of the Arabian Nights, and through it we see a line of tiled wall in that turquoise blue which these Persians seem to revel in. Even now I have not touched the miniatures which reveal a whole world of pictured fairy stories, treated with the most delicate fancy—the great hunter Bahram, the poet Sadi, the meeting of Rustam and Tahmina. For the *Nights* themselves have often a Persian origin, and the good Caliph Haroun had found a Persian bride, as Sir Denison Ross told us lately.

Lastly a word of those who have made this great exhibition . . . the museums and galleries of Europe and America (and here the new-formed American Institute for Persian Art claims our thanks), the Government of Turkey, even of Soviet Russia who have lent from the late Imperial treasures; above all the splendid and generous support of His Imperial Majesty Shah Riza Pahlavi of Persia.

SELWYN BRINTON

PARIS NOTES

How difficult it is for an artist to be known, as he should be, truly and by everybody! Here, now, is an exhibition at the *Bibliothèque Nationale* of several hundred engravings, etchings, and lithographs by Corot, of which the public has had little or no knowledge, although most of them come from the Louvre (Moreau-Nélaton donation). A study of these works—which the artist kept for himself—emphasizes what is called "the lesson of Corot," and shows the minute study he made of every aspect of nature before he reached the mastery and freedom of his greatest paintings. What he said was this: "The two most important things to study are, first, form, then values.—These two things are, for me, the serious starting points in art.—The color and the execution supply the charm of the work." Still less has the public known anything about Corot's sketches, with an etching

tool, on glass plates covered with calloidian, from which he drew proofs on sensitive paper. No one has produced more beautiful results than he did by this method. These works are of great variety in style and design.

Apropos of this revelation of Corot's industry, who is familiar with Daumier's woodcuts, of which he has done at least five hundred? And the Louvre has recently purchased, on exceptionally easy terms, seventy-three bronze casts of sculptures by Degas! Contrary to popular ideas artists are frequently among the hardest working people in the world.

Four French artists of the highest quality have just given their tenth annual exhibition at the completely modernized *Galerie Georges Petit*. They are Jean Dunand, Paul Jouve, Jean Goulden, and François-Louis Schmied. Jouve's paintings, drawings, and sculptures of wild animals are too well known to require comment. Their realism is so direct that the observer feels a thrill of terror before some of them. He and Schmied collaborated in illustrating the French edition of Kipling's *Jungle Book*, which was also shown. Schmied, painter, engraver, and printer, has done an immense amount of the best sort of work. Some of his bookbindings from private collections were also exhibited. Jean Dunand's lacquer screens, very high, and ranging from two to twelve panels, are sometimes veritable masterpieces. His herons, gray on silvery water, his deer in the forest, birds and jungle scenes all in lacquer are of extraordinary effect. There were also specimens of his panels and furniture in lacquer. The fourth artist of the group is Jean Goulden, of Rheims, painter and master of enamelling in which he has specialized. These men work together in harmony for the cause of serious art, and no expositions in Paris are more respected than theirs.

The International Society of Painting and Sculpture is holding its forty-fifth exhibition at the *Galerie Bernheim-Jeune*. There are about one hundred forty works shown, mostly paintings. Among the Americans, W. S. Horton has a large

tryptique, *Matin d'Hiver*, which shows a Swiss village in a valley with the early sunlight tinging ruddily all the landscape; Gilbert White sent a landscape, *Chateau-Gaillard*, which is one of his best works. Among other artists worth citing are Blot, Chauveau, Hervé, Calvet, Boeswilwald, Montézin, and Westchiloff.

The second section of "Engraved Portraits" shown at the Marcel Guiot Gallery contains the modern works of the collection, from Manet to the present. There is a wonderfully characteristic portrait of Whistler by Paul Helleu, who died in 1927, and is not yet generally appreciated at his full value; there are several Whistlers, not his greatest; a Forain portrait of his own wife and son; Toulouse-Lautrec's *La Clownesse au Moulin-Rouge* (his *Pilgrims of Emmaus* sold the other day for fifty thousand francs); Degas' vivid *Joseph Tourny*, and Ingres' very distinguished *F. S. Douglas*, Muirhead Bone's strong *Conrad listening to Music*. Mary Cassatt's *Mademoiselle Lequet*, and Heintzelman's delicate portrait of a woman are among the American representatives. The value of this exhibition was simply to show the changes in the art of engraving portraits from Dürer to our time. It cannot be called an evolution, as the artists of Germany and Flanders at the beginning of the sixteenth century were already possessed of a masterly technique which has never been surpassed in this branch of art.

The Louvre has recently accepted many gifts and legacies, among them rare oriental tapestries and other treasures, paintings (Henner's portrait of Madame Porgès), and souvenirs of Napoleon for the Malmaison Museum. There are also a number of souvenirs in connection with cooperation between France and America, which will be placed in the Franco-American museum at Blérancourt.

The important exhibition of the works of Bourdelle, postponed from last year in order to make it more complete, will be shown in the Musée de l'Orangerie, in the Tuileries, beginning in February.

LOUISE MORGAN SILL

BERLIN
NOTES

The most important art event in January was the opening of the "Exhibition of Works by Living Japanese Painters" at the Prussian Academy of Fine Arts, arranged by the Association of Eastern-Asia Art in Berlin in connection with the Prussian Academy, the Imperial Japanese Academy of Arts and the Japanese-German, Institute of Culture, the two latter in Tokyo. It was not the first time that modern Japanese painting was seen in Berlin, for in the autumn of 1930 the Secession showed an exhibition of modern Chinese and Japanese painting which it was understood was to be transferred to Washington at the end of this year. The January exhibition at the Academy contained large pictures chiefly by painters manifesting European influence. These paintings were not in roll form, as kakemonos or makimonos, but each was framed in two frames, the inner of textiles (chiefly figured Japanese silk), the outer of wood. The paintings were mostly on silk and paper; but linen was used for folding screens. The exhibition fell naturally into two groups, the first of which had in many cases all the charm which we associate with the old Japanese paintings of flowers, trees, birds, and animals; the second appearing at first glance altogether European; but even in these pictures, the trees, foliage, mountains, and grass were treated in Japanese manner. This combination of traditional and naturalistic effects with perspective (acceptance of which is the most striking change in Japanese technique) showing European influence, was not invariably happy.

A charming exhibition was shown by the Berlin porcelain-manufactory in the Tiergarten, which has operated without interruption since its foundation in 1751. It is one of the few factories which have increased their business over that of the year, 1929. The exhibition strikingly set forth the new ideas in services, lamps, vases, and figures carried out since the appointment of a new direc-

tor, Günther von Pechmann. But the old patterns of the eighteenth century still favored by the public were also included. A number of well-known artists throughout Germany are working for the factory which is connected also with the excellent School of Arts and Crafts in Halle-Giebichenstein near Leipzig, one of the best in Germany. The modern forms shown were very simple, and ornamentation was sparingly used. One of the best table services was a fish-set by the Munich sculptor, Ruth Schaumann. Each plate and dish had in its center a red medallion composed of fish and mermaids in various forms. Interesting also were the new lamps made of thin porcelain tubes and others in the form of vases, also medals by Ludwig Gies of Berlin, resembling cameos, done in a new technique.

DORA LANDAU

HERE AND
THERE

The Wilmington Society of the Fine Arts, Wilmington, Delaware, held from February second to twenty-fifth an exhibition of "A Century of French Art," consisting of twenty-five paintings lent by M. Knoedler and Company. The collection was selected by Mrs. Ellen C. DuPont Meeds, President of the Wilmington Society; N. C. Wyeth, Chairman of the Exhibition Committee; and John Cunningham of Knoedler's. The idea was to show the work of artists whose reputations are now thoroughly established but who in their own time were considered ultra modern—such men, for example, as Monet and Daumier, with which were shown works by Cézanne, Matisse, and other contemporaries.

A very complete collection of the work of Joseph Lindon Smith is now on view in the Museum of Fine Arts, Boston, opening on February tenth with a private view and continuing to March eleventh. There are about one hundred exhibits in all. The collection includes some early water colors from Italy and Greece, a long and extremely interesting

series of studies from Egypt, Cambodia, Japan, Java, and Central America—Yucatan, Honduras, Guatemala, and Old Mexico. The Fogg Museum and the Museum of the Rhode Island School of Design have made loans, as have various private owners.

Joseph Lindon Smith stands practically alone as a painter of archaeological subjects, and his work is unique of its kind. Not only does he transcribe with the utmost accuracy the great works of art of the past but he manages, undoubtedly through sympathetic understanding, to interpret spirit as well as aspect. Mr. Smith has just returned from a remarkable trip to Egypt, Transjordan, Iraq, and Ur of the Chaldees, concluding with a view of the great Persian Exhibition in London at Burlington House. Mr. Smith is one of the many-talented few, and is almost as well known as a designer and leader of pageants as a painter of archaeological themes.

The annual print show of the Boston Art Club will be held from March twenty-sixth to April eleventh. The exhibition will consist of prints in black and white and color which have been produced during the last two years. It is desired to arrange a representative exhibition of contemporary work without prejudice to any particular school. Print makers are requested not to send prints in case their publishers are submitting prints for them. Entries are limited to three prints. The exhibition is being arranged under the direction of Hoyland B. Bettinger. Circulars may be obtained by addressing him in care of the Boston Art Club.

The Springfield Art Association, Springfield, Illinois, showed during January in their Edward Place galleries a notable loan collection of art owned by citizens of Springfield and vicinity. This included portraits by Cecilia Beaux, Ralph Clarkson, Henry Hubbell, Louis Betts, and others; landscapes by such well known artists as Frank Swift Chase, Emile Gruppe, William Ritschel; pastels, drawings and miniatures. Among the sculpture set forth was a

bust of Vachel Lindsay. Exhibitions of this sort go far toward focusing attention on the value of possession and help exceedingly to create local pride.

The Municipal Art Society of New York, of which J. Monroe Hewlett is President, sponsored on Saturday, February seventh, a lunch meeting at which the principal speakers were Harvey Nathaniel Davis, President of Stevens Institute of Technology; J. Horace McFarland, Chairman, State Art Commission of Pennsylvania; and Harvey Wiley Corbett, F. A. I. A., the subject of the addresses being *The Responsibility of the Citizen and of the Professional Artist in the Advancement of Civic Art*. Electus D. Litchfield is Chairman of the Society.

OTHER ITEMS OF INTEREST

To Howard Leigh was recently awarded the John C. Shaffer prize of five hundred dollars for the outstanding painting shown in the Seventh Hoosier Salon, composed of works of Indiana painters, held at Marshall Field's, Chicago. The award was made for this portrait of Ann Sargent Smith, a young woman seated at a piano. Up to the present time Howard Leigh has been known chiefly for his distinguished lithographs, a group of which are in the Musée de la Guerre, Paris. Others have been shown in Florence, Venice, and in other international exhibitions abroad. His work was made known to readers of THE AMERICAN MAGAZINE OF ART some years ago through the appreciative comment of Helen Gerard, our correspondent in Italy.

The National Academy of Design has lately purchased through the Ranger Fund a painting by Gari Melchers entitled *The Sermon*, which pictures a group of Dutch peasants in church, one of Mr. Melchers' most distinguished canvases. Through this same fund, it may be recalled, Mr. Tarbell's splendid painting, *Margery and Little Edmund* has also been acquired. The latter has

been temporarily assigned to the Grand Rapids Public Library.

The Grand Rapids Art Association, Grand Rapids, Michigan, has been holding a memorial exhibition of the works of Sigourd Skou. The Association has lately received from Bertha E. Jaques, Secretary of the Chicago Society of Etchers, twenty-five etchings and wood-block prints, fifteen of which are by the late Helen Hyde. The intention is that this gift shall prove the nucleus of a permanent print collection.

It is interesting to note that quite a number of our American colleges and universities are building up collections of American art. The University of Illinois has lately announced the purchase of seven paintings, among which are recent works by Eugene Higgins, Hovsep Pushman, Robert Spencer, and Ernest L. Blumenschein. These purchases were made through an annual appropriation which has been voted because of the conviction of the cultural value of art and the firm belief that direct contact with contemporary work is more effective than study collections of reproductions of Old Masters. The aim of the University of Illinois is to place before its students examples of the finest creative effort of our time. What better could any institution do?

The increase in interest in art on the part of the public is evidenced by some statistics in regard to the circulation of art books recently received from the Librarian of the Cleveland Public Library. "Our annual circulation of books classified in the fine arts," writes Miss Eastman, "has increased from 14,090 in the year 1900 to 230,629 in the year 1929 (the figures for 1930 are not yet available). The percentage of the fine arts circulation to the total non-fiction circulation was $4\frac{1}{4}$ per cent in 1900 and $8\frac{3}{4}$ per cent in 1929, which shows that the proportion of the fine arts circulation to the total has more than doubled during that period."

Arthur M. Hind, Assistant Keeper, Department of Prints and Drawings at the British Museum, Salade Professor of Fine Arts at Oxford, 1921-1927, has been visiting this country and giving a series of talks on engraving and etching under the auspices of various print clubs and museums. In Philadelphia he spoke under the auspices of the Print Club of that city; in Baltimore his address was given at the Art Museum.

Clare Leighton, a distinguished British maker of woodblocks, has also been visiting this country, exhibiting, and lecturing. Miss Leighton's print, *Hop Pickers* won, it will be recalled, the Logan Bronze Medal and first prize of one hundred dollars in the recent international show at the Art Institute of Chicago. Many are familiar with her illustrations of Hardy's *The Return of the Native* issued in a de luxe edition last year by Harpers.

The Scammon Lectures for 1931 at the Art Institute of Chicago will be given by Dr. Hermann Voss, of the Kaiser-Friedrich Museum in Berlin. The subject will be *An Introduction to Baroque Painting in Italy*.

Such visitors from abroad are more than welcome. They bring to us better understanding and help to stimulate our own gifted.

The Institute of International Education, Incorporated, announced fellowships for study in Czechoslovakia, Austria, and Hungary. Also a limited number of scholarships providing for study in the Institute of Art and Archaeology of the University of Paris for six weeks summer courses in history and criticism of Art in cooperation with the College Art Association. These opportunities are open both to men and to women. Those desiring further information should communicate immediately with the Secretary, Institute of International Education, 2 West 45th Street, New York City.

FEDERATION ACTIVITIES

1. DEPARTMENT OF
ADVISORY SERVICE.
2. TRAVELING EXHI-
BITIONS. 3. ILLUS-
TRATED LECTURES.
4. PACKAGE LIBRARY

FEDERATION ACTIVITIES

FOURTH REGIONAL MEETING

The Fourth Regional Meeting of the American Federation of Arts will be held at the Institute of Fine Arts, Kansas City, Missouri, March nineteenth, twentieth, and twenty-first. A local committee comprising the following has been formed: F. M. Bernardin, J. C. Nichols, Wallace C. Goffe, Conrad Mann, and Lillian Weyl.

Headquarters will be the Bellerive Hotel, but the sessions will be held in the Institute's auditorium, which seats about four hundred. The tentative programme includes discussion of problems of interest to artists and art patrons; public art education, modern aids in art instruction, the upbuilding of local art organizations, and the national work of the American Federation of Arts.

Among the delightful entertainment assured is a sight-seeing tour of the famous park system of Kansas City, a play to be given by the University Players, a musical programme to be rendered by representatives of various university music departments, lunches, and a concluding banquet.

The intention is to make this a genuine conference rather than a convention, devoting much time to open discussion and endeavoring to bring in closer association workers in the field throughout the Western territory.

Professor Paul H. Grumann, Western Representative, is in charge.

ANNUAL CONVENTION

The Twenty-second Annual Convention of the American Federation of Arts will be held at the Brooklyn Museum, Eastern Parkway, Brooklyn, New York, May eighteenth, nineteenth, and twentieth. The dates of this Convention are such that those desiring to attend successively the meetings of the Association of Art Museum Directors in Philadelphia, which precedes it, and of the American Association of Museums

in Pittsburgh, immediately following, may do so.

The Brooklyn Museum has much to offer in the way of hospitality and collections. It is very accessible from points in New York City.

The programme of sessions, at present in preparation, will be announced later.

DEPARTMENT OF ADVISORY SERVICE

Since announcement was made in this Magazine last month of the establishment of a Department of Advisory Service, numerous inquiries have come concerning the exact nature of this service. Like other work conducted by the American Federation of Arts, this service will be largely developed according to demand. As those in charge now visualize it, the purpose is not to establish an entirely new service but rather to extend one which has long existed. The American Federation of Arts from what Senator Root once characterized as its "somewhat central location" in Washington has for more than twenty years been in touch with art organizations and movements throughout the country. The intention of the organizers of the American Federation of Arts was primarily that it should serve as a clearing house for art organizations and information. Up to the present time it has, to the full extent of capacity, operated in such matters as the central office of a telephone exchange, making connections between those who desired information and those who were most capable of rendering it. The desire of the organizers and those who have directed the work of the American Federation of Arts since its beginning has been to increase knowledge and appreciation of art in order that civilization might be advanced and the lives of our people enriched. To this end the Federation has encouraged the establishment of art associations, has sent out exhibitions, circulated illustrated lectures, published *The American Art Annual* and

THE AMERICAN MAGAZINE OF ART. It is the hope of the present officers and directors that through the newly established Department of Advisory Service this work may be correlated, extended, and carried on more actively. But to do this work effectively it will be necessary to have the coöperation of a great many individuals and, above all, of our Chapters. Chapter officers and individual members are invited to write to Miss Mechlin in regard to our problems and theirs, and to let her know ways in which they think this service can be made most beneficial to them and to others.

THE TRAVELING EXHIBITIONS DEPARTMENT

Cultural opportunities have failed as yet to keep pace with the spread of population throughout the North American continent. Although settlement of the country has been astoundingly rapid since the end of the eighteenth century, the inspiration of creative expression in the arts was, until the dawn of the twentieth century, largely concentrated in a few cities of the Atlantic coast states. While forty states and the District of Columbia now have one or more museums or galleries with permanent collections of art, and while extraordinary progress has been made, especially in the past decade, in the encouragement of local efforts in music and drama in many large communities throughout the country, thousands of smaller places are yet without facilities for the enjoyment of the "things of the spirit."

It was to furnish opportunities in one cultural field that the American Federation of Arts in its first year of existence inaugurated the Traveling Exhibitions in response to a request from Fort Worth, Texas. This service comprised, during the first season, four collections of oil paintings, water colors, and photographs; in the present season, its twenty-second, it is composed of fifty-four groups. The Traveling Exhibitions cannot annually include all branches of the spatial arts, but within each cycle of a

few years, every type of art is represented, if not every "school". Chief emphasis is upon American art of today, for art of the past is accessible in most permanent collections, but European, and less frequently, Oriental work, past and present, is included, that communities borrowing the exhibitions may have the opportunity to acquaint themselves with achievement other than our own.

The American Federation of Arts was the first organization to send out exhibitions on a national scale; nearly a quarter century ago, when it started, a few local organizations sent small shows occasionally on circuits within their counties or states. In the past decade the Federation has been widely complimented by emulation, for traveling exhibitions have become almost as common as traveling libraries. Yet the Federation's exhibitions are more than ever in demand. From October first to February first of this season, the exhibitions have been booked in thirty-eight states, the District of Columbia, and Canada, to fill two hundred and eighty-four engagements made by one hundred and forty organizations. It is expected that three hundred engagements will be made by May first, when the season ends.

There has been expansion in every phase of the Traveling Exhibitions' work. Instituted for the purpose of supplying the needs of communities without other opportunities, the scope of the service now extends to international shows assembled for the outstanding museums of the country. The financial range of organizations from villages of fifty inhabitants to New York City is considered; rental fees vary from five to three hundred dollars. And whereas exhibitions were first sent only to cities within the United States, they now have destinations in Canada and Europe as well. In the last few years, a number of exhibitions have been assembled upon request, especially for one or more showings abroad in order to acquaint Europeans with American efforts in the arts.

The exhibitions in their travels prove that art knows no boundaries or limitations; a group which is shown one month in a great museum, against a background of rare and beautiful things, may be shown the next month at a state fair, in company with prize cattle and crops. It visits colleges, women's clubs, public libraries, schools, and other institutions too numerous to mention, and is at home in all of them.

For every effort is made to insure high quality in the exhibitions. They are selected by persons with expert knowledge of the respective types of work, from leading exhibitions of contemporary art, from museums and collectors, from artists themselves, and other sources of recognized excellence. Appreciative letters received from all parts of the country give evidence of the success of these efforts, and even more impressive is the large number of organizations which have taken the Federation's exhibitions for many years. The Fort Worth (Texas) Art Association, which requested the first exhibition, has had one or more each year since; of the borrowers during the current season, twenty-nine organizations of twenty-five cities in eighteen states have shown our exhibitions during periods of from six to twenty-two years, and in every case these organizations have taken more than one show annually. One well-known museum has for thirteen years taken series of from six to fifteen groups each season.

Furthermore, the Traveling Exhibitions are not biased, not intended to mould opinion favorably to any one style of art. Works of both conservatives and modernists are included impartially, but only such works as are withstanding the test of time, or are by artists of recognized ability.

Individuals and organizations that would like to know intimately and directly, how our present-day civilization is finding expression through our artists, as set forth in the Traveling Exhibitions, can obtain further information by applying to the Federation.

ILLUSTRATED TALKS ON ART

You can lecture on art without making extensive research, without buying expensive illustrative material. Perhaps your club is studying Italian Art and you would like to give a talk about the great painters of the Renaissance and show examples of their work, but you feel that it would take too much time or be too costly to secure the necessary material. You can obtain such a lecture already prepared from the American Federation of Arts. Or, if you are interested in prints, you may borrow a talk on this subject, illustrated by masterpieces which have been chosen for you by the Curator of Prints of the Metropolitan Museum of Art. You may read such a lecture and show the slides in your own home for your profit and enjoyment or you may invite your friends to share it with you. You may give talks on civic art, landscape architecture, or sculpture and show your town what may be done to create civic beauty—spacious parks, beautiful homes, appropriate memorials.

The *Illustrated Talks on Art* sent out by the American Federation of Arts offer a unique opportunity for readers and lecturers all over the country who wish to give individual lectures or increase their own knowledge and appreciation of art but who do not have the time or facilities for preparing their own material. It is as easy to deliver one of these lectures as to read a story aloud. They will be sent to you anywhere in the United States. While entertaining and appealing to popular taste, the talks have been written by authorities—men and women who are experts in some field of art, who know how to impart their enthusiasm for their subject, to entertain while they instruct. The illustrations for the lectures are chosen with the greatest care and are beautiful reproductions of the original works of art. Each lecture consists of a set of lantern slides, many of them in color, and an interesting one-hour talk, in lecture form, with cues indicating the point to show each slide.

A series of the *Illustrated Talks* may be given as a course of lectures covering particular periods of art history, various schools of art, or individual artists. Small museums, art centers, colleges, and schools will find such courses popular and entertaining. Clubs or study groups will also find this service valuable in planning their programmes. Advice about courses of lectures, suggestions for outlines for study courses, which may be supplemented by series of lectures, will be furnished upon request.

The following is a typical course of lectures which is now being given by one of our American art museums in coöperation with the American Federation of Arts:

ITALIAN ART—Two Evenings

Italy, Her People and Her Art, by Anna Seaton-Schmidt.

The Renaissance in Italy, by H. Van Buren Magonigle.

FRENCH ART—Three Evenings

French Painting, by Anna Seaton-Schmidt.

Tendencies of 19th Century French Painting, by Bryson Burroughs.

French Sculpture, by Lorado Taft.

ENGLISH ART—Two Evenings

British Painting, by Leila Mechlin.

English Furniture, by Mrs. William H. Holmes.

AMERICAN ART—Three Evenings

American Painting, by Leila Mechlin.

American Mural Painting. Prepared through the coöperation of Edwin H. Blashfield.

American Sculpture, by Lorado Taft.

THE GREAT MASTERS—Three Evenings

Rembrandt, by Kenyon Cox.

Titian, by Mrs. M. E. Woodward.

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A Boy of Old Athens, by Anna C. Chandler.

Illustrated stories for children and older boys and girls may be obtained also from the Federation. The youth of today will be the art patrons of tomorrow, and these lectures have been es-

pecially prepared to make art real and delightful to young people.

Members of the American Federation of Arts may borrow one lecture each year without charge. Chapters of the Federation have the privilege of using three lectures without fee. To all others, and to members and chapters for additional lectures, the fee is five dollars. A list of subjects and detailed information will be sent gladly on request. All borrowers pay express charges.

In addition to the rental service of illustrated talks on art the Federation will suggest, to those desiring to secure such, available lecturers on art and will give information regarding their subjects, honorariums, and so forth. Information concerning educational moving picture films on art subjects may also be obtained from the Federation.

THE PACKAGE LIBRARY

Keeping one's mind contemporary is a difficult feat in this fast-moving age. Incidents occur, are recorded in the daily press, the weekly journal, the monthly periodical or in special publications; but when the day, week or month has passed, the record is lost to the average person, who has no room to harbor clippings in his crowded life. But these fleeting records will not be crystallized into book form until the phase of our civilization to which they refer is in some sense completed, or definitely past.

In its *Package Library*, the American Federation of Arts endeavors to secure the ephemeral record of everything in the field of art which appears at all significant, so that its members and other interested persons will not have to wait for the decade or more to elapse before a scholarly work appears, if it ever does. The *Package Library* does not include books, which are easily obtained through one's local public library or bookshop, but acquires the articles and illustrations from newspapers, magazines, museum bulletins, catalogues of exhibitions, and other sources of information which the public library generally ignores, yet

which are frequently the only record concerning the living artist who, for instance, is too young, or whose status is too uncertain for his inclusion in a "History of American Painting." In dozens of instances, where there has been no published information whatever concerning an artist who is receiving widespread recognition, data have been obtained directly from him through an interview.

The individual American artist was the keystone of the *Package Library*, which for its first few years comprehended only this subject. But members of the Federation began to request other subjects. Hence the *Package Library* gradually extended its scope to include art of the past, contemporary art of other nations, art in all its branches. It now covers the field from what is perhaps the earliest manifestation of the art instinct in prehistoric man, flint-knapping, to the art of the future, in so far as this can be foreseen in city and regional planning, the color organ, et cetera.

But the *Package Library* is not intended to replace books, except for persons living in towns without public library or book-shop facilities; it is intended to supplement books, to provide the contemporary record already mentioned, and the detailed information which is so seldom dealt with in standard reference works. If an inquirer requests the *Package Library*, expressing a desire for "History of American Painting" or some equally general and comprehensive subject, he is given a bibliography with a suggestion that he obtain some good book. But if he desires information on certain specific artists of whatever period, the *Package Library* will probably be more helpful to him than any volume, for the expensive monograph on the individual artist is apt to be beyond the reach of the average purse.

The *Package Library* is not complete, nor will it ever be; its flexibility and state of continual expansion are its chief virtues. It makes no effort to include technical information on any art medium. No "home correspondence courses" in paint-

ing, etching, or other media are available, for anyone seriously interested in mastering some technique would naturally attend or correspond with one of the many excellent art schools throughout the country. But the *Package Library* does deal with art from nearly all other points of view: it is historical, biographical, critical, appreciative. And while it makes no claim to omniscience, it does include certain subjects not to be found in the encyclopaedia! Furthermore, if an inquiry is received to which the answer ought to be in the *Library* but happens not to be, an effort will be made to obtain it, if time permits. But the fact that less than one per cent of all requests received in the past several years have precipitated such an emergency, seems to attest to its inclusiveness.

The variety of needs filled by the *Package Library* bears witness to this same quality. Club women are the most numerous borrowers, obtaining material to aid them in preparing talks on art, and pictures to show their club audiences. School teachers and college professors secure additional information not found in their text-books. College students preparing theses, professional writers and lecturers in search of some elusive fact to complete a monograph or article, citizens' committees planning to erect a memorial and wishing to know first what other communities have done along the same lines, manufacturers desiring a digest of current opinion on the union of art and industry—all these classes, and others too numerous to mention, are served by the *Package Library* and, to judge from their appreciative comments, served well. For the *Package Library* is not standardized. No two requests are the same, nor are they treated alike. Each *Package Library* is made up in answer to the individual request.

Individual members of the American Federation of Arts may use the *Package Library* as often as they wish, without expense save the payment of postage. Non-members pay the postage and also a small rental fee per week.

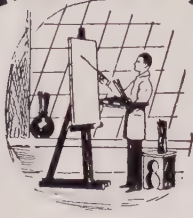
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EXHIBITIONS IN NEW YORK CITY

MUSEUMS AND ASSOCIATIONS

The *Art Center*, 65 East 56th Street, will have the following exhibitions: March 2-14, paintings by Anna Neagoe, consisting of landscapes and still-life, paintings by Beatrice Blinn, photographs by Lyddon Hanford and Kimball; March 2-28, fifty prints exhibited by the American Institute of Graphic Arts, March 2 to 28; Work of Members, shown by the Society of Illustrators, March 16 to 28; paintings by a group of Russian artists, March 16 to 28; paintings in the Opportunity Gallery, work of members of the New York Society of Craftsmen, and Mexican Craftwork, semi-permanent.

The *Metropolitan Museum of Art*, Fifth Avenue and 82nd Street, will have a memorial exhibition of the work of Robert Henri from March 10 to April 19; beginning March 9 and until August 30, there will be an exhibition of lace and costume accessories, gifts of Mrs. Edward S. Harkness; beginning also March 9, the acquisitions of 1929 and 1930 in prints will be shown. The following special exhibits will be continued: Peruvian textiles (through March 21); American and

European furniture and glass (through May 3); and prints—"Selected Masterpieces".

The *Museum of Modern Art*, 730 Fifth Avenue, will have an exhibition of paintings by German contemporary artists.

The *National Academy of Design*, 215 West 57th Street, will have its annual spring show March 15-April 5.

The *New York Public Library*, 42nd Street and Fifth Avenue, will continue its exhibition of contemporary wood-blocks and prints by European and American artists.

GALLERIES

An American Place, 509 Madison Avenue, will exhibit paintings by Arthur G. Dove.

The *Argent Galleries*, 42 West 57th Street, will show portraits and decorative paintings as well as sculpture by members of the National Association of Women Painters and Sculptors.

The *Babcock Galleries*, 5 East 57th Street, will show paintings by Henry S. Eddy from March 2-14, and water colors by Julian Peabody from March 16-28.

The *Daniel Gallery*, 600 Madison Avenue,

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EXHIBITIONS—Continued

will have a group show consisting of paintings by Kuniyoshi, Spencer, Dickinson, Knaths, Chikovsky, and others.

Delphic Studios, 9 East 57th Street, will show paintings by Harry Kidd from March 1-16, and at the same time drawings by Hubert Davis.

The *Demotte Galleries*, 25 East 78th Street, will show ten masterpieces by ten living American painters.

The *Down-town Gallery* will have an exhibition of the paintings of Alexander Brook, to be shown from March 16 to April 4.

The *Dudensing Galleries*, 5 East 57th Street, will have paintings by Peppino Mangravite and paintings by Fred Taubus on exhibition.

The *Durand-Ruel Gallery*, 12 East 57th Street, will have Marie Laurencin's paintings on exhibition from March 1 to 14, then paintings by Max Bernard Cohen from March 15-30.

The *Ehrich Galleries*, 36 East 57th Street, announce an exhibition of garden sculpture during March.

The *Ferargil Galleries*, 63 East 57th Street will exhibit garden sculpture throughout the month also. From the first to the seventh, they will show paintings by Bertram Nichols, and from the ninth to the twenty-first there

will be two exhibitions: ten paintings by contemporary Philadelphia artists and water colors by Julian Delbos.

The *Howard Young Gallery*, 634 Fifth Avenue, will show eighteenth-century English portraits and other English paintings.

The *John Becker Gallery*, 530 Madison Avenue, will have an exhibition of paintings and ink drawings by William H. Littlefield.

The *John Levy Galleries*, 1 East 57th Street, will have an exhibition of landscapes of many different countries, each by a representative artist of that country.

Kennedy Galleries, 785 Fifth Avenue, will show American lithographs and etchings, old and new

The *Kleeman-Thorman Galleries* will have an exhibition of the drawings of Albert Sterner.

Knoedler Galleries, 14 East 57th Street, will have an exhibition of landscapes by modern French artists, including Renoir, Derain, Claude Lorraine, Poussin, and others.

Kraushaar Galleries, 680 Fifth Avenue, will show paintings and water colors by Walter Pach.

The *Macbeth Galleries*, 15 East 57th Street, will have a group show during the first week in March and, from the ninth to the twenty-

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- AMERICAN FEDERATION OF ARTS. Fourth Regional Meeting,
Kansas City, Missouri.....March 19-21, 1931
- SOUTHERN STATES ART LEAGUE. Eleventh Annual Convention
and Exhibition, Savannah, Ga.....April 9-10, 1931
- EASTERN ARTS ASSOCIATION. Twenty-second Annual Conven-
tion, Atlantic City, N. J.....April 8-11, 1931
- WESTERN ARTS ASSOCIATION. Annual Convention, Louisville, Ky.....April 28-May 1, 1931
- SOUTHEASTERN ARTS ASSOCIATION. First Annual Convention,
Spartanburg, S. C.....May 1-2, 1931
- ASSOCIATION OF ART MUSEUM DIRECTORS. Annual Meeting,
Pennsylvania Museum, Philadelphia, Pa.....May 15-16, 1931
- AMERICAN FEDERATION OF ARTS. Twenty-second Annual Con-
vention, Brooklyn Museum, Brooklyn, N. Y.....May 18-20, 1931
- AMERICAN ASSOCIATION FOR ADULT EDUCATION. Annual Meet-
ing, New York, N. Y.....May 18-21, 1931
- AMERICAN ASSOCIATION OF MUSEUMS. Annual Convention,
Carnegie Museum, Pittsburgh, Pa.....May 21-24, 1931

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EXHIBITIONS—Continued

eighth, will exhibit paintings of the Delaware Valley by Daniel Garber.

The *Milch Galleries*, 108 West 57th Street, will have a "Retrospective Exhibition" of painting by Gari Melchers.

The *New Art Circle*, 9 East 57th Street, will show paintings by Gerrit Hondius from March 1 to 15 and, from March 15 to 31, paintings by Benjamin Kopman.

The *Rehn Galleries*, 683 Fifth Avenue, have paintings by Harry Hering on exhibition

during the first half of the month, then paintings by Genevieve Hamlin and water colors by Andrew Dasburg.

The *Weyhe Gallery*, 794 Lexington Avenue, will show paintings, including landscapes, still-life, and figure studies, by Emil Ganso, from the end of February until the fourteenth of March.

The *Wildenstein Gallery*, 627 Fifth Avenue, will have a memorial exhibition of paintings and other art work by members of the La Farge family.

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Exhausted Issues of Magazine

In the Magazine File of back issues of THE AMERICAN MAGAZINE OF ART and of its predecessor, *Art and Progress*, certain issues have been completely exhausted. The numbers of these issues are being published in the thought that those who still possess these magazines may be willing to sell them back to the Federation. These will be reclaimed at twenty-five cents a copy.

Art and Progress

Volume VII (Nov. 1915-1916), Nos. 1 and 2.

The American Magazine of Art

Volume XI (Nov. 1919-Dec. 1920), No. 3.

Volume XII (1921), No. 6.

Volume XIV (1923), Nos. 6 and 11.

Volume XV (1924), Nos. 1, 2, and 10.

Volume XVI (1925), No. 3.

Volume XVIII (1927), Nos. 2 and 3.

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March Schedule of Traveling Exhibitions

Amherst, Massachusetts	PAINTINGS BY CONTEMPORARY CANADIAN ARTISTS, March 7-21
Austin, Texas	PAINTINGS BY MEMBERS OF THE NATIONAL ACADEMY OF DESIGN, March 7-21
Bloomington, Illinois	WOOD BLOCK PRINTS BY GUSTAVE BAUMANN, March 1-15
Bloomington, Indiana	WOOD BLOCK PRINTS BY GUSTAVE BAUMANN, March 17-31
Cleveland, Ohio	MEXICAN ART, February 18-March 11
	INTERNATIONAL EXHIBITION OF METAL WORK AND TEXTILES, March 11-April 5
Dallas, Texas	ONE PICTURE EXHIBIT
Davenport, Iowa	AMERICAN POTTERY, ASSEMBLED BY THE SOCIETY OF ARTS AND CRAFTS, BOSTON
Denver, Colorado	PAINTINGS FROM THE PHILLIPS MEMORIAL GALLERY
Emporia, Kansas	WOOD BLOCK PRINTS IN COLOR, February 20-March 10
Fort Worth, Texas	ONE PICTURE EXHIBIT
Galesburg, Illinois	1930 WATER COLOR ROTARY, March 1-15
Grand Rapids, Michigan	ILLUSTRATIONS BY THORNTON OAKLEY, March 5-26
Greeley, Colorado	SIXTY CONTEMPORARY PRINTS, March 24-April 9
Harrisburg, Pennsylvania	PAINTINGS BY ARTISTS OF THE SOUTHWEST, March 7-16
	PAINTINGS BY MEMBERS OF THE NORTH SHORE ART-ASSOCIATION, March 7-16
Huntsville, Texas	WORK BY LEADING WATER COLORISTS, March 23-April 8
Jacksonville, Illinois	ARTHUR B. DAVIES MEMORIAL EXHIBITION
Kalamazoo, Michigan	WORK OF PHILADELPHIA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS
Kirksville, Missouri	1931 WATER COLOR ROTARY, March 1-15
	SIXTY CONTEMPORARY PRINTS, March 1-15
	PAINTINGS FROM THE SUMMER EXHIBITION AT THE TOLEDO MUSEUM, March 1-15
Lincoln, Nebraska	REPRODUCTIONS OF THE WORK OF LEADING MODERNISTS, March 15-31
Manchester, New Hampshire	BROOKLYN ETCHERS' ROTARY
	ROYAL SOCIETY OF BRITISH ARTISTS
Memphis, Tennessee	PAINTINGS FROM THE TWELFTH BIENNIAL EXHIBITION OF THE CORCORAN GALLERY OF ART
Mobile, Alabama	WORK OF SOUTHERN CALIFORNIA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS, March 1-15
Montevallo, Alabama	GRAPHIC PROCESSES, March 15-30
	WOOD BLOCK PRINTS IN COLOR, March 15-30
Mount Carroll, Illinois	STUDENT WORK FROM CARNEGIE INSTITUTE OF TECHNOLOGY, March 1-21
Oxford, Ohio	STUDENT WORK FROM THE NEW YORK SCHOOL OF FINE AND APPLIED ART, March 1-14
Richmond, Indiana	EAST INDIAN WATER COLORS, March 15-31
Rochester, New York	WORKS BY AMERICAN ILLUSTRATORS, March 7-21
Saint Petersburg, Florida	PAINTINGS BY MEMBERS OF THE NATIONAL ARTS CLUB, March 5-20
San Antonio, Texas	ONE PICTURE EXHIBIT
Savannah, Georgia	GROUP OF PORTRAITS, March 1-15
Seattle, Washington	ELIHU VEDDER MEMORIAL EXHIBITION, March 15-April 5
South Hadley, Massachusetts	SMALL LOAN COLLECTION OF PAINTINGS FROM THE PHILLIPS MEMORIAL GALLERY, March 1-15
Tallahassee, Florida	INDIAN ARTS AND CRAFTS
Westfield, Massachusetts	FLOWER AND STILL-LIFE SUBJECTS, March 24-April 14

(Other Engagements Pending)

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MORRIS GRAY

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